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ABSTRACT

These guidelines for grades K-12 are designed to aid the curriculum planner in writing programs, courses, and units of instruction for aesthetic education in the schools. They provide (1) a foundation for curriculum development, which presents a concept of aesthetic experience and identifies the general goal of aesthetic education, (2) an explanation of how content, approaches to study, and student activities may be identified for units of instruction, (3) a demonstration of procedures for designing units, (4) a discussion of how units might be combined into courses and programs, and (5) guidelines for evaluating effects of curriculum plans on classroom events. Appendices contain four aids to curriculum writers: a thesaurus of words and phrases to describe educational activities; 1,686 curriculum sentences for paradigm descriptions of educational activities in dance, literature, music, theatre, visual arts, popular arts, and the general environment; 1,195 concepts bearing on curriculum, curriculum content, and student activities; and a workbook containing 10 checklists and two worksheets for curriculum writers. (DD)

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guidelines
Curriculum Development for Aesthetic Education

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Aesthetic Education
Curriculum Program
Cemrel, Inc.

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Preface
and
Table of Contents

The Aesthetic Education Curriculum Program of the Central Midwestern Regional Educational Laboratory was established jointly by CEMREL and The Ohio State University in the spring of 1967. In autumn of that year CEMREL included the Program among the regular activities of the Laboratory and assumed its full sponsorship.

The Program was planned in two phases: Phase I was to produce guidelines for curriculum development in aesthetic education, guidelines which would be applicable to grades K-12 and which would give particular attention to substantive and methodological problems. Phase II was to produce curriculum materials for aesthetic education based on these guidelines. Field trials and dissemination of the curriculum materials were also among the objectives for Phase II.

Curriculum Development for Aesthetic Education: Handbook and Appendices is the product of Phase I. During the spring and summer of 1969, a preliminary draft was subjected to extensive review and revision. Early in the autumn, a revised draft was used to orient and train members of CEMREL's curriculum development staff. Their criticisms and suggestions guided this final revision for use as the basis for curriculum development work in Phase II of the Program.

Seminal ideas for this Program and support to initiate it came from many sources. Theoretical bases were available in the increasing literature on the concept of aesthetic education. Early encouragement to formulate a functional plan for such a curriculum development program came from the Arts and Humanities Program of the United States Office of Education. In 1965 the Arts and Humanities Program funded the Seminar in Art Education for Research and Curriculum Development held at Pennsylvania State University; from this initial forum specific possibilities began to emerge. The personal commitments of Miss Kathryn Bloom and Harlan Hoffa, at that time members of the Arts and

Humanities Program, to the proposition of a curriculum development program for aesthetic education and their confidence in its values and feasibility have served as continuous sources of encouragement and support.

Interest in a curriculum development program for aesthetic education has grown from a basically contradictory situation. On the one hand, there are numerous efforts to provide aesthetic education in the schools and even greater desire to do so. On the other hand, these efforts are handicapped by limited conceptions about the potential contributions of aesthetic education to the quality of personal and social life. More often than not, aesthetic components of education are seen as overlays of "culture" on other aspects of life. Though instruction in literature, music and the visual arts is offered by most schools, in theatre arts by many, and in dance by some, the outcomes of such instruction typically suggest that students have not had authentic aesthetic experiences.

There are a number of reasons that this situation exists. While curriculum goals for aesthetic education within the context of general education have been proposed in theory, in school practice these goals usually have been interpreted ambiguously. To counter the conception of goals within the narrow context of pre-professional training, there are well-intentioned efforts to combine instruction in several arts within a broader humanities context. Too often, these efforts tend to subvert the aesthetic aspects of the arts because they treat the arts in broad categories which fail to capture the particulars on which aesthetic experience depends. Frequently, the arts are reduced to illustrating moral issues and dilemmas of life, or giving factual information. The significance of sensuous, formal, and expressive qualities through which moral issues and dilemmas of life are treated in the arts tends to be neglected. When such subtleties are lost, the potential for aesthetic experience is also lost. Not unexpectedly then one encounters ambiguities, unresolved contradictions, and recurring discontinuities between goals and the substance of instruction in the majority of curricula which purport to provide aesthetic education.

Problems of implementing aesthetic education in the schools are also caught up in problems of society at large. Aesthetic experience is seen repeatedly as an educational frill. Currently the arts appear to be flourishing in society, but it is doubtful that educational practices are nurturing the ability among many students to participate more than superficially in the kaleidoscopic aesthetic experiences available in contemporary life. New forms of aesthetic education are therefore required in the general education of all students if it is to assist the aesthetic renascence which we believe our society desperately needs.

Conceived within the democratic ethic, general education belongs to all members of the society. Ideally it should help students to develop skills of discrimination and judgment and to refine attitudes, patterns of thought, and action. Unlike pre-professional education, it should be addressed to all the major domains of human experience, including the arts. Because general education should be committed to personal development for the well-being of all people and subsequently of the society, aesthetic education should not seek to cultivate narrow models of taste and judgment. Instead, it should be an education of individual sensibilities for varied aesthetic responses, judgments, and actions.

The Aesthetic Education Curriculum Program rests on the fundamental premise that it is possible to conduct curriculum development for aesthetic education in a rational manner. The Program assumes that curriculum materials can be produced to reflect the multiplicity of values associated with the arts and with aesthetic experience. The Program also assumes that curriculum materials for aesthetic education in a pluralistic society should include options that teachers and students can exercise toward effective teaching and learning.

Many people have contributed their work, wisdom, counsel, and assistance to Phase I of the Program. A Program as extensive as this one would have been inconceivable without the continuous participation of educational specialists in each of the arts. Very special credit is due to the group of "substantive specialists" whose various contributions are impossible to enumerate and whose ideas and materials are included and reflected in a variety of ways throughout the *Handbook* and the *Appendices:* Laura H. Chapman of The Ohio State University for the visual arts, Alma Hawkins of the University of California at Los Angeles for dance, Alan Purves of the University of Illinois for literature, Bennett Reimer of Case Western Reserve University for music, and Wallace Smith of Evanston Township High School for theatre. David W. Ecker of New York University and Evan J. Kern of The Ohio State University made numerous contributions. Asahel D. Woodruff of the

University of Utah provided valuable counsel throughout. All served as members of the staff during Phase I of the program.

During the conduct of Phase I, different kinds and degrees of consultation were solicited from Frank Barron, University of California at Santa Cruz; Robert Bennett, San Diego Schools; Oscar G. Brocket, Indiana University; Harry Broudy, University of Illinois; Nathaniel Champlin, Wayne State University; Robert Choate, Boston University; Elliot Eisner, Stanford University; Edmund Feldman, University of Georgia; Charles Fowler, *Music Educators Journal*; Brian Hansen, Central Midwestern Regional Educational Laboratory; Jerome J. Hausman, New York University; Louis Higgs, The Ohio State University; Burnet Hobgood, Southern Methodist University; Harry Kelly, Central Midwestern Regional Educational Laboratory; Gerard Kneiter, Temple University; Jack Morrison, Ohio University; Walter Ong, St. Louis University; Henry Sams, Pennsylvania State University; Joan Skinner, University of Washington; Ralph Smith, University of Illinois; Melvin Tumin, Princeton University; and Shirley Wimmer, Ohio University.

During Phase I the *Curriculum Sentences* in *Appendix B* were composed and literature from each field of the arts and from other relevant areas was selected, abstracted, and used to generate the *Concepts* in *Appendix C*. Neither task could have been accomplished without the contributions of the following research assistants: Tamara Comstock, University of California at Los Angeles; Donald Metz, Case Western Reserve University; Marilyn Pawlak and Francine Weinbaum, University of Illinois; Carolyn Hagood Fay, Northwestern University; Carol Davis, Lucy Kern, Nancy MacGregor, Thomas Minnick, Vance Yoder, Richard Dally, and Wayne Lawson, The Ohio State University; and Deborah Jowitt, the *Village Voice*.

Appreciation is also due to the members of CEMREL's National Advisory Committee for the Aesthetic Education Curriculum Program for their individual and collective counsel and support: Frank Barron, University of California at Santa Cruz; William Bealmer, Illinois State Department of Public Instruction; Kenneth Beittel, Pennsylvania State University; Kathryn Bloom, John D. Rockefeller III Fund; Harry Broudy, University of Illinois; James H. Butler, University of Southern California; Nathaniel Champlin, Wayne State University; Carl Dolce, North Carolina University; Arthur Foshay, Teachers College, Columbia University; Harlan Hoffa, Indiana University; Robert F. Hogan, National Council of Teachers of English; Eugene F. Kaelin, Florida State University; Charles Leonhard, University of Illinois; C. Moritz Lindvall, University of Pittsburgh; Melvin Tumin, Princeton University; Morris Weitz, Brandeis University; and Shirley Wimmer, Ohio University.

Special appreciation is expressed to Wade M. Robinson, Executive Director of the Central Midwestern Regional Educational Laboratory for his vision, counsel, patience, and firm judgment. Without his imagination and confidence, this venture might not have matured. To Stanley Madeja, Director of Phase II of the Aesthetic Education Curriculum Program, there are sincere thanks for his help in coordinating the transfer of responsibilities from Phase I to Phase II of the Program.

Finally, whatever commissions and omissions there may be in this text are the responsibilities of Laura H. Chapman, Evan J. Kern, and myself. All of the materials are offered to CEMREL's curriculum development staff to guide their work; they are also offered to others interested in curriculum development for aesthetic education.

Manuel Barkan
Director, Phase I
The Ohio State University

December 1969

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Introduction

This *Handbook* and its *Appendices* are the products of Phase I of the Aesthetic Education Curriculum Program of the Central Midwestern Regional Educational Laboratory. Developed under CEMREL sponsorship, these materials are addressed primarily to the curriculum writers engaged in Phase II of the Program and are intended to guide their production of programs, courses, and units of instruction for aesthetic education in the schools.

Features of the Aesthetic Education Curriculum Program

Several features of the Aesthetic Education Curriculum Program should be observed early in this *Handbook*.

1. THE PROGRAM INTENDS TO COMPLEMENT RATHER THAN REPLACE CURRENT INSTRUCTION IN THE ARTS. Curriculum materials will be produced which can engage students in various approaches to study--production, performance, and critical response. In lieu of pre-professional training, these approaches will be viewed as means to enhance aesthetic experience. The program will illustrate how aesthetic considerations enter into various arts and art forms, into individual works of art, and into the general environment. The intent will be to extend the aesthetic experiences of students so they bear on the conduct of personal and social life.

2. THE PROGRAM WILL JUXTAPOSE THE SEVERAL ARTS IN UNITS OF INSTRUCTION TO DEMONSTRATE THAT ALL THE ARTS ARE POTENTIAL SOURCES OF AESTHETIC EXPERIENCE. In juxtaposing the arts, efforts to "integrate" the arts or to equate them through formalistic theories will be avoided. The intent is to present materials that lead students to discover similarities and differences, thereby enhancing their response to aesthetic qualities particular to each of the arts.

3. A RANGE OF ART FORMS, STYLES, AND PERIODS OF ARTISTIC DEVELOPMENT WILL BE REPRESENTED IN THE UNITS OF INSTRUCTION. Diverse art forms and styles, including those which break from traditions, afford specialized occasions for aesthetic experience. Units of instruction, therefore, will include some non-traditional forms as vehicles for aesthetic meaning. Among these are the so-called "popular" arts, the man-made environment, technologies of the twentieth century, and natural phenomena.

4. A RANGE OF APPROACHES TO STUDY FOR AESTHETIC EDUCATION WILL BE REPRESENTED IN UNITS OF INSTRUCTION. One may experience aesthetic qualities in a variety of ways; occasions for aesthetic experience extend beyond the limits of producing or performing in the arts. Therefore, responding to works of art and to other man-made or natural forms in the environment will be included as an approach to aesthetic experience.

5. UNITS OF INSTRUCTION WILL REPRESENT A RANGE OF POINTS OF VIEW ABOUT AESTHETIC QUALITIES IN OBJECTS AND EVENTS, THE CREATIVE PROCESS, AND THE AESTHETIC RESPONSE. Different points of view, because of their special perspectives, can direct attention to varying particular qualities in man-made and natural aesthetic objects and events.

In the context of the Aesthetic Education Curriculum Program, instruction for aesthetic education will differ from typical patterns of instruction in the humanities. The humanities are concerned with ethical problems. In humanities programs, the arts tend to be used as data to examine values that motivate human conduct. Ideas about these values take precedence over the influence of media and forms on man's aesthetic experiences. Aesthetic education is concerned with the power of man to infuse life with meanings by the very media and forms he selects to convey these meanings. In this sense, the arts and the humanities are complementary. The humanities teach ways that problems and ideas about life can be perceived and imagined. Aesthetic education shows how such problems and ideas can be experienced, expressed, enjoyed or made tolerable.

Purposes of the *Handbook* and *Appendices*

The *Handbook* presents a concept and method for curriculum development for aesthetic education. The *Appendices* introduce references and working materials which catalogue many of the possible considerations and choices necessary to designing units of instruction. The recommendations and options contained in the *Handbook* and *Appendices* therefore are intended to guide the work of the curriculum writers in Phase II of the Program.

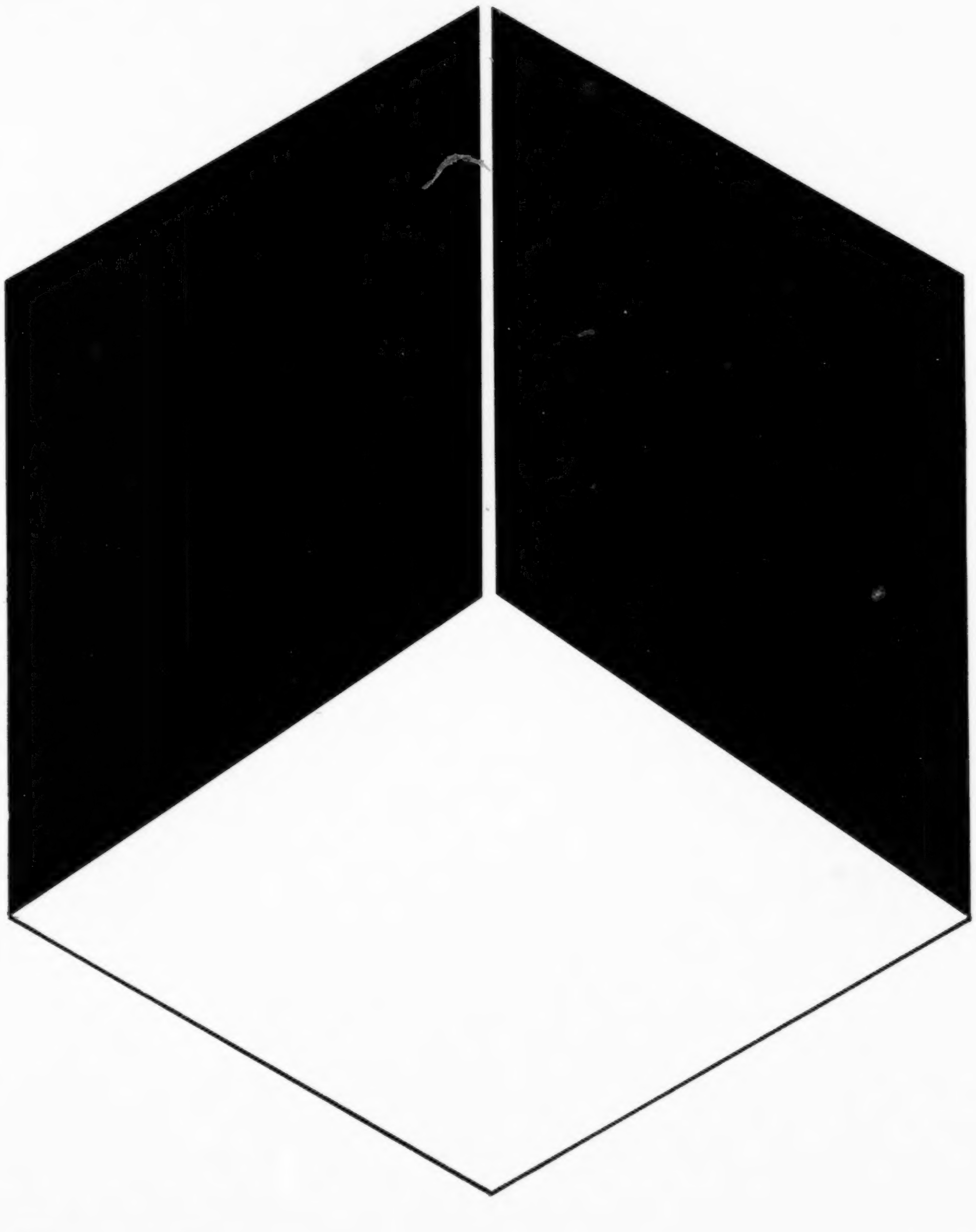
In addition to its use in orienting and training the writers, the *Handbook* and *Appendices* should also aid in assessing the quality of curriculum work in process. It is suggested that the curriculum writers and Laboratory advisors periodically return to the features of the Program and to its recommendations and options in order to evaluate the curriculum materials being developed. The *Handbook* and *Appendices* should also be available to anyone involved in evaluating the Aesthetic Education Curriculum Program.

More specifically, the purposes of the *Handbook* are (1) to identify a concept of aesthetic education; (2) to describe an approach to curriculum development appropriate for this concept of aesthetic education; (3) to explain how content, approaches to study, and student activities may be identified for units of instruction; (4) to demonstrate procedures for designing units of instruction; (5) to show how units of instruction might be combined into courses and programs; and (6) to suggest ways to evaluate curriculum materials both as plans for instruction and as events in the lives of teachers and students in classrooms.

In the most fundamental sense, however, the purpose of the *Handbook* and *Appendices* is to help the curriculum writers exercise their ingenuity to create challenging materials for aesthetic education. Toward this end, the *Handbook* directs the curriculum writers to play a kind of curriculum development game. Curriculum development conceived as an activity requires shaping and arranging a group of basic components--GOALS, CONTENT, INSTRUCTIONAL MATERIALS, AND ACTIVITIES. These components resemble parts or pieces used in playing any game. The intent or objective of curriculum development is analogous to the goal of a given game. The *Handbook* and *Appendices* are designed to provide the curriculum writers with pieces for playing the game and basic rules for controlling the functions of the pieces. The "game" metaphor provides an effective technique for keeping track of goals, content, and activities in planning units of instruction. In the game of curriculum development, the goal is to create materials (in the form of units of instruction) which will help a teacher achieve a selected educational goal. To the extent that the curriculum writers learn to play the game by controlling relationships among goals, content, instructional materials and activities, they will win by producing imaginative curricula for aesthetic education.

There is a similarity between winning strategies in a game and the processes of shaping and arranging curriculum components to achieve an educational goal. In any game, strategies are developed and moves made according to rules. Curriculum development for aesthetic education is also controlled by rules, but unlike game rules, they are not arbitrary. They are, rather, principles which underly the intent of CEMREL's program.

The *Handbook* is organized to describe the components and rules of curriculum development. Strategies are proposed to show the curriculum writers how they might play the game to win their goals. The *Appendices* provide reference and procedural materials to assist the curriculum writers in playing the game.



Part One

A Foundation for Curriculum Development for Aesthetic Education

The development of curriculum materials for aesthetic education within the context of general education must rest on some conception of what constitutes an aesthetic education. As a foundation for curriculum development in aesthetic education, this first part of the *Handbook* will (1) present a conception of aesthetic experience, (2) identify the general goal for aesthetic education, and (3) explain approaches to study and sources of content for aesthetic education.

A Concept of Aesthetic Experience

Central to a program for aesthetic education is a conception of the nature of aesthetic experience. Such a conceptual focus is essential if the curriculum writers are to coordinate their ideas about instruction and to implement their thoughts in units that will, in turn, lead students to significant aesthetic encounters.

The NATURE OF THE AESTHETIC EXPERIENCE has been debated through centuries. Some philosophers have argued that because one cannot predict the character of new forms in the arts or new phenomena in life and the environment, the "true" natures of the aesthetic object and the aesthetic encounter cannot be resolved. Although there is no acceptable definition of aesthetic experience (in terms of its necessary and sufficient properties), there is enough consensus among theorists to propose a functional concept of its nature: AESTHETIC EXPERIENCE IS AN EXPERIENCE WHICH IS VALUED INTRINSICALLY, an experience which is valued for itself. Whether it be listening, looking, performing or producing, involvement in an aesthetic experience carries the desire to sustain and feel the full import of the moment for its own sake. In an aesthetic experience one perceives the integral interrelationships between the form and content of the experience. Such perception is what makes aesthetic experience different from other extrinsically valued experiences in everyday life.

Experiences valued for any other reason are extra-aesthetic. They are valued for ends other than those found within the experience. For example, a person may listen to music in order to determine its notational structure, participate in dance to learn specific body movements, or watch a sunset to determine the proximity of a storm. In all three acts, he is attending to EXTRA-AESTHETIC aspects of the experience.

It is important to recognize that this dichotomy need not be mutually exclusive. In fact, a response to the SAME object or event may be BOTH aesthetic AND extra-aesthetic, as when an art historian values an artifact for its aesthetic qualities and SIMULTANEOUSLY for the insight it yields into a specific culture.

Extra-aesthetic qualities of objects can provide such values as historical information, technical knowledge, wealth, political or religious power, and social prestige. Such qualities are relevant to aesthetic education when and only when they provide necessary information for enhancing the quality of the aesthetic encounter.

Aesthetic experiences vary in their intensity and in the qualities of objects and events which can promote them. One supposes that the intensity of aesthetic experience prompted by a beach stone would probably be less than that originating from a sculpture. Yet if the beach stone is quite unusual and the sculpture unexceptional, this relationship might be reversed. The intensity of experience, therefore, hinges on the qualities of sense and form which each object offers for apprehension.

Abilities to apprehend and respond to aesthetic qualities in objects and events also vary. Knowledge *per se* cannot create an aesthetic experience, but it does enlarge an individual's scope of awareness so that he can discover qualities which otherwise might escape his attention and close off opportunity for such experience. A person's abilities are affected by his natural endowments and his prior experiences and opportunities. Thus the complex relationships in Picasso's *Guernica* would limit their apprehension by a naive child; a beginning piano student could be expected to find much if not all of Chopin's piano music beyond his capabilities.

The General Goal for Aesthetic Education

Aesthetic experience is an experience which is valued intrinsically, and AESTHETIC EDUCATION SHOULD PROVIDE OPPORTUNITIES FOR AESTHETIC EXPERIENCE, AND OPPORTUNITIES TO BUILD THE SKILLS AND KNOWLEDGE necessary for significant aesthetic encounters. It follows therefore, that the general goal for aesthetic education is TO INCREASE THE STUDENT'S CAPACITIES TO EXPERIENCE AESTHETIC QUALITIES (VALUES) IN MAN-MADE AND NATURAL OBJECTS AND EVENTS IN HIS ENVIRONMENT. The Aesthetic Education Curriculum Program is committed to produce curriculum materials which will lead students toward this goal. The curriculum writers will be expected to create units of instruction through which students can become better prepared to deal with the qualities which transform ordinary encounters with objects and events into aesthetic experiences. However, the means for achieving this goal cannot be separated from the context of general education.

In a democratic society the power to create and modify the character of personal and social life rests in the hands of the people. Out of their individual actions society is shaped. Accordingly, the manner in which an individual's actions are informed, motivated, and expressed is of major importance to all aspects of life including the aesthetic. The goals for general education are achieved only to the degree that they "touch" the sensibilities of students as persons.

Accordingly, THE CENTRAL RESPONSIBILITY FOR GENERAL EDUCATION IS TO PROVIDE FOR PERSONAL DEVELOPMENT. Two subsidiary responsibilities are TO TRANSMIT THE CULTURAL HERITAGE TO EACH NEW GENERATION, and to MAINTAIN AND TRANSFORM THE SOCIETY. These responsibilities reflect the moral, intellectual, and socio-political bases for general education. Aesthetic education within this context must be concerned with the INDIVIDUAL (encouraging personal development), the ARTS (transmitting the cultural heritage), and the ENVIRONMENT (maintaining and transforming the society). Although the general goal for aesthetic education can be achieved only through attention to the development of the student as a person, units of instruction can lead toward the goal to the degree that they provide for transactions between the student as person and the arts and the environment. Taken together, relationships among the person, the arts, and the environment provide the context in which the general goal for aesthetic education should be pursued.

Approaches to Study for Aesthetic Education

An individual can experience aesthetic qualities in the arts and in the general environment through a variety of actions. Reading, listening, or watching are WAYS OF RESPONDING to aesthetic qualities in objects or events. Composing and performing are WAYS OF PRODUCING objects or events which contain aesthetic qualities. Both kinds of actions--responding and producing--are means for the aesthetic encounter; both are avenues into the encounter. Because actions involved in responding and producing are avenues into the aesthetic experience, they provide fundamental approaches to study for aesthetic education. Accordingly, responding and producing should guide the plans for activities in units of instruction. To develop variations in these fundamental approaches, the curriculum writers should refer to practices of members of the artistic communities. Such references should be used to invent challenging approaches to study; they should not be adopted as such and aimed at pre-professional training for producers, performers, critics or connoisseurs. Instead, the practices of members of the artistic community should function to ensure authenticity in the approaches to study; these approaches can then function as reliable sources for planning educational activities for units of instruction. In order for activities to be both authentic and of service to the general goal of aesthetic education, these derivations, transformations and checks are essential.

Approaches to study for aesthetic education should provide the curriculum writers with keys to the problem of designing activities for teachers and children in units of instruction. In the process of inventing such activities, the curriculum writers must confront the problem of content, the substance of the educational enterprise. Thus, in addition to approaches to study (extended into activities) the content of the activities are clearly among the necessary components for playing the curriculum development game.

Sources of Content for Aesthetic Education

For the curriculum writer, the problem of content is one of locating sources which can provide the substantive focus for teacher and student activities. These sources are to be found among the VARIETY OF PHENOMENA that can prompt an aesthetic encounter and the VARIETY OF CONCEPTS AND FACTS that pertain to responding to and producing aesthetic qualities.

Concepts influence the perception of phenomena because they explain; in a somewhat like manner, facts also influence perception because they document.

The curriculum writers should deliberately use various concepts about different aesthetic phenomena to influence students toward the general goal of aesthetic education. Facts pertaining to various aspects of different aesthetic phenomena should be wielded in a parallel way. Thus, diverse phenomena interpreted and documented by diverse concepts and facts about aesthetic response and production are sources of content for aesthetic education. By deliberately planning activities around such phenomena, concepts and facts, a variety of means can be created to enhance opportunities for aesthetic experiences.

In virtue of the relationship between activities derived from approaches to study and content derived from diverse phenomena interpreted and documented with diverse concepts and facts about aesthetic qualities, it is now possible to indicate the kinds of concepts and facts that should be useful to generate content for units of instruction in aesthetic education. These are:

Concepts Which:		Facts Which:
Interpret	ways an individual might respond to aesthetic qualities in the arts and the general environment	Document
Interpret	ways an individual might produce aesthetic qualities in the arts and the general environment	Document
Interpret	ways the arts influence aesthetic qualities in the general environment	Document
Interpret	ways the general environment influences aesthetic qualities in the arts	Document

Concepts and facts that are employed to interpret phenomena and to determine content for aesthetic education should be coherent with features of the Aesthetic Education Curriculum Program described in the *introduction*. This Program is committed to attend to the diverse nature of aesthetic experience. This cannot be accomplished without applying concepts and facts that reflect diverse ways of experiencing aesthetic qualities in encounters with a variety of objects and events in the arts and in the general environment. When diverse approaches to study and content are joined with the responsibilities of aesthetic education for its general goal, the curriculum writers have a foundation for their work.

On this foundation, specific goals for units of instruction can be generated, specific content selected, activities designed so that teachers and students can become involved with the selected content, and instructional materials created and assembled to facilitate the activities. Part II will deal with the anatomy of these components and their relationships within a unit. In the meantime, it is useful to summarize the central ideas presented in this section in order to reflect on the intent of the Aesthetic Education Curriculum Program:

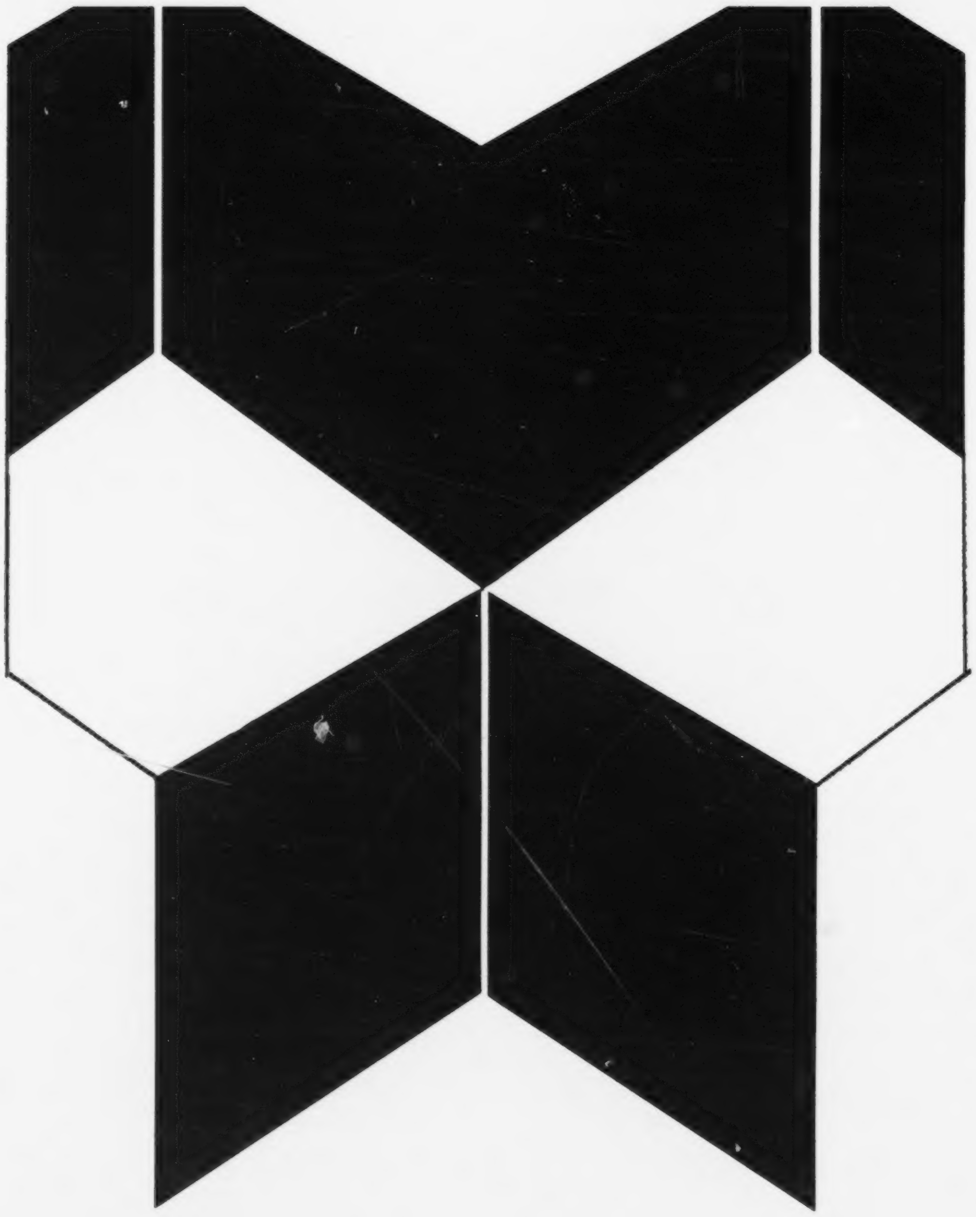
AESTHETIC EXPERIENCE is an experience which IS VALUED intrinsically.

The general goal for aesthetic education is TO CAUSE THE STUDENT TO INCREASE HIS CAPACITIES TO EXPERIENCE AESTHETIC QUALITIES IN MAN-MADE AND NATURAL OBJECTS AND EVENTS IN HIS ENVIRONMENT.

Aesthetic education within the context of general education is charged with responsibilities to the INDIVIDUAL, the ARTS, and the GENERAL ENVIRONMENT.

WAYS OF RESPONDING and WAYS OF PRODUCING which are consistent with the variety of practices by members of the artistic communities ARE AUTHENTIC SOURCES WHICH CAN HELP TO DEVELOP ACTIVITIES FOR UNITS OF INSTRUCTION.

Content for units of instruction for aesthetic education should be created out of COMBINATIONS OF DIVERSE PHENOMENA THAT CAN PROMPT AESTHETIC ENCOUNTERS AND DIVERSE CONCEPTS AND FACTS THAT INTERPRET AND DOCUMENT AESTHETIC QUALITIES.



Part Two

Units of Instruction: The Anatomy of Components and Their Relationships

PART II: UNITS OF INSTRUCTION
THE ANATOMY OF COMPONENTS AND THEIR RELATIONSHIPS

This part of the *Handbook* describes the unit of instruction for aesthetic education. The components of a unit--specific goals, content, activities, and instructional materials--and their relationships to each other are treated in some detail and are related to some of the larger problems of planning courses and programs for students of different experience and ability levels.

Levels of Curriculum Development and Units of Instruction

The basic building block for curriculum development in aesthetic education is the unit of instruction. The unit is composed of lessons or periods or work; these in turn consist of activities or episodes. A well planned unit coordinates the flow of activities into lessons and directs them toward specific educational goals. When conceived as a building block, the unit of instruction serves as the first level of curriculum development.

A combination of units of instruction planned for a given grade or ability level constitutes a course. Hence combining units into a course is the second level in curriculum development. The combination of courses into programs for the elementary, Junior and Senior high schools is the third level of curriculum development. Programs, therefore, are the culmination of a process of development which rests on the basic building blocks of units of instruction.

It is important to view the components of a unit as parts of an educational problem. The curriculum writers should begin by asking such questions as: WHAT SHOULD BE TAUGHT? WHAT GOAL IS IT INTENDED TO ACHIEVE? IN WHAT WAYS WILL A TEACHER AND STUDENTS BECOME INVOLVED WITH WHAT IS TO BE TAUGHT AND LEARNED? In answering these questions, the curriculum writers will, in effect, attend to the components of a unit and relate them into a system with internal coherence. SPECIFIC GOALS determine the reason for a unit; SELECTED CONTENT is the material to be taught in order to achieve the goal; INSTRUCTIONAL MATERIALS AND RESOURCES are necessary means through which teachers and students become engaged with the content; and TEACHER AND STUDENT ACTIVITIES are ways for teachers and students to act with the instructional materials and resources.

The diagram in Figure 1 carries forward some of the dimensions of the foundation for aesthetic education given in Part I and superimposes on it the concept of the levels of curriculum development and components of a unit of instruction.

Specific Goals for Aesthetic Education

The general goal for the Aesthetic Education Curriculum Program is TO INCREASE THE STUDENT'S CAPACITY FOR EXPERIENCING AESTHETIC QUALITIES IN THE ARTS AND THE GENERAL ENVIRONMENT. Attention to this goal is the constant responsibility of the curriculum writers as they design units of instruction. Specific goals for units must be consistent with the general goal and the features of the Program described in the *Introduction*. The Program is obliged to incorporate ways of responding and ways of producing as approaches to study, and to include objects and events in the general environment in addition to the arts as occasions for aesthetic experience. The following three types of goals are necessary to insure adequate attention to qualities which are distinct to each of the arts and characteristic of the general environment. STUDENTS SHOULD HAVE SIGNIFICANT AESTHETIC ENCOUNTERS THROUGH:

1. Responding to aesthetic qualities in one of the arts (dance, literature, music, theatre, visual arts).
2. Producing (composing, performing) aesthetic qualities in one of the arts.
3. Responding to or arranging aesthetic qualities in the general environment.

THE FOUNDATION FOR THE AESTHETIC EDUCATION CURRICULUM PROGRAM

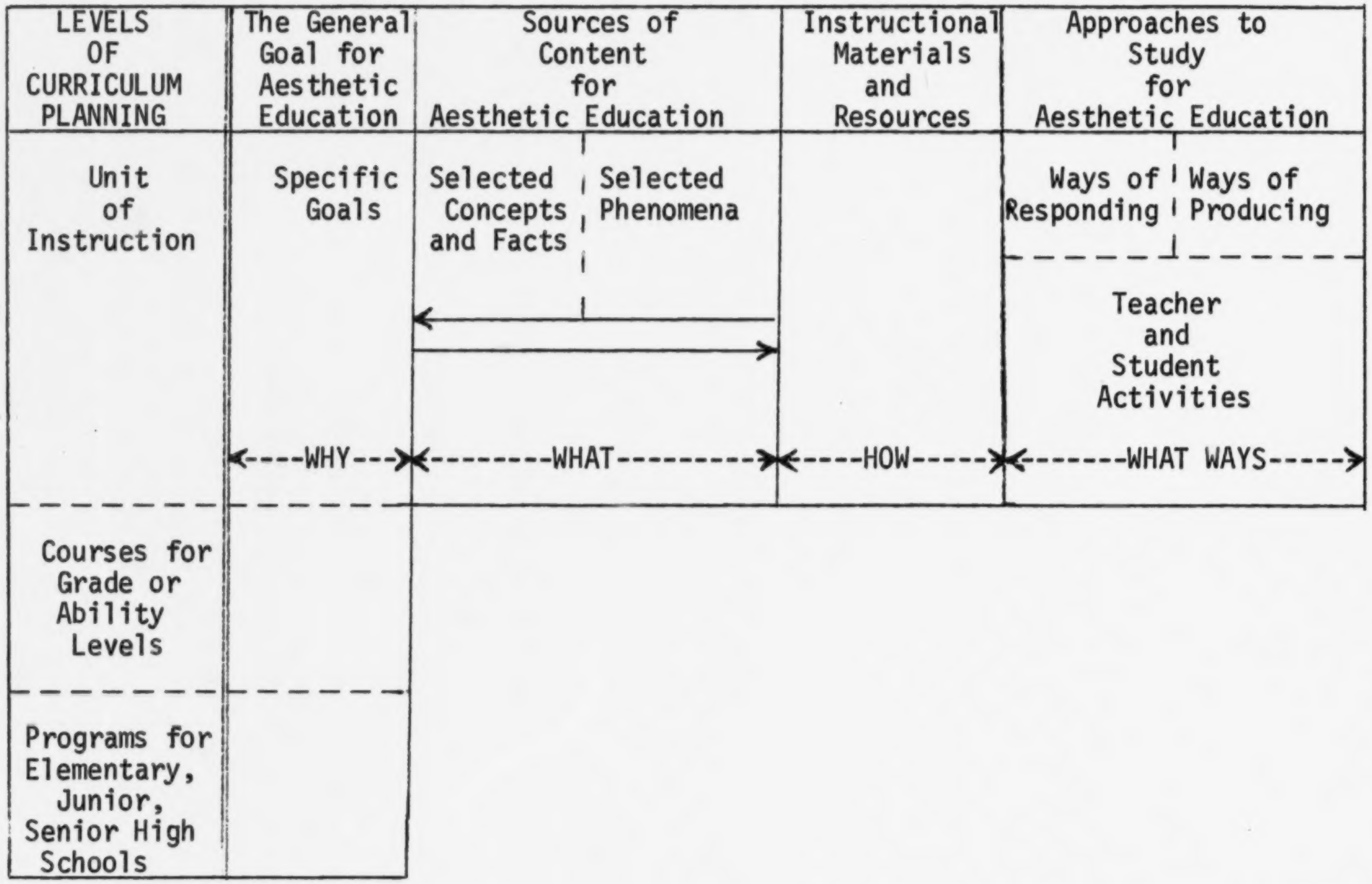

LEVELS OF CURRICULUM PLANNING
The General Goal for Aesthetic Education
Sources of Content for Aesthetic Education
Instructional Materials and Resources
Approaches to Study for Aesthetic Education
Unit of Instruction
Specific Goals
Selected Concepts and Facts
Selected Phenomena
Ways of Responding
Ways of Producing
Teacher and Student Activities
WHY
WHAT
HOW
WHAT WAYS
Courses for Grade or Ability Levels
Programs for Elementary, Junior, Senior High Schools

Figure 1. The Foundation for the Aesthetic Education Curriculum Program Showing Levels of Planning, and Components of Units of Instruction

These three types of goals are minimum requirements if students are to have significant aesthetic encounters with the arts and the general environment.

The first type of goal--responding to aesthetic qualities in one of the arts--can be extended into five specific goals, one for each of the arts. The second type of goal--producing (composing, performing) aesthetic qualities in one of the arts--can be extended into five more specific goals in the same way. The third type of goal--responding to or arranging aesthetic qualities in the general environment--can be extended into four additional specific goals by distinguishing between natural and man-made objects and events. In sum, therefore, these are the initial three types of goals with fourteen specific goals which can be generated from them.

However, in order to adhere to another feature of the Aesthetic Education Curriculum Program given in the *Introduction,* three more types of goals need to be added so that STUDENTS WILL HAVE OPPORTUNITIES TO LEARN TO DISTINGUISH SIMILARITIES AND DISSIMILARITIES AMONG AESTHETIC QUALITIES IN THE SEVERAL ARTS AND THE GENERAL ENVIRONMENT. These three additional types of goals are:

4. Responding to aesthetic qualities through a juxtaposition of any two of the arts.

5. Producing aesthetic qualities through a juxtaposition of two of the arts.

6. Responding to or arranging aesthetic qualities through a juxtaposition of at least one of the arts, and objects and events in the general environment.

These additional types of goals can be extended into specific goals as before by selecting the art forms to be juxtaposed with each other and the general environment in combinations of threes, fours, fives and sixes. Altogether, therefore, there are six types of goals from which numerous specific goals can be extended. The interests of the curriculum writers and the many possibilities for specific goals they can generate will determine the moves they make within these types. At minimum, however, they must attend to the six types of goals, with comparable emphasis on each lest they violate certain features of the Program.

Selected Content

The content of a unit of instruction should be shaped by the relationships established between an aesthetic phenomenon and selected concepts and facts brought to bear on the phenomenon toward one of the specific goals. For example, if the goal were

> THE STUDENT SHOULD HAVE SIGNIFICANT AESTHETIC ENCOUNTERS THROUGH COMPOSING MUSIC,

then appropriate content would be

1. a situation in which students can be involved in producing aesthetic qualities in music (the phenomenon); and
2. concepts and facts which interpret and document how individuals produce aesthetic qualities in music.

In determining the particular phenomenon (involving students in producing aesthetic qualities in music), the curriculum writers will need to draw upon their own knowledge and experience to prescribe some of the necessary situational conditions. For other phenomena that can prompt the aesthetic encounter, suggestive inventories are provided in *Appendix A, Thesaurus,* "Activity Descriptors" and "Centers of Attention and Contexts." While the curriculum writers will also need to draw on their own knowledge and conventional wisdom for concepts and facts relevant to a selected phenomenon, a functional source of concepts is provided in *Appendix C,* "Concept Statements." When the curriculum writers determine a phenomenon and select a limited number of concepts which can be used to interpret the particular phenomenon from more than one point of view, they will have identified the content of a unit of instruction.

Student and Teacher Activities

Plans for student and teacher activities are descriptions of anticipated classroom events which are intended avenues for attaining the goal of a unit of instruction. They must be planned in relation to the content of the unit--in relation to the phenomenon and the ways of conceiving, creating, or responding that the selected concepts suggest.

For planning purposes, student and teacher activities must be described. Broad categories of verbs which can be used to describe activities are suggested in *Appendix A, Thesaurus,* "Activity Descriptors." An example of a student activity description is

> THE STUDENT IS IDENTIFYING THE METAPHOR IN A POEM.

The advantages of writing descriptions of student and teacher activities into unit plans are (1) that it provides a convenient and flexible form for describing activities in which the students and the teacher might or should engage, and (2) that it offers a means for evaluating the activity as an event in the classroom. In the example given, the student is either able or unable to identify the metaphor in a poem.

An example of the description of a teacher activity is

> THE TEACHER IS EXPLAINING THE DIFFERENCES BETWEEN A SIMILE AND A METAPHOR.

The same advantages and resources for writing descriptions of student activities pertain to descriptions of teacher activities. Guides for writing such descriptions are provided in the introductory section of *Appendix A, Thesaurus.* A set of examples of student activity descriptors in the form of "curriculum sentences" is provided in *Appendix B.*

Instructional Materials and Resources

When developed in sufficient detail, descriptions of student and teacher activities provide a clear and complete plan for a unit of instruction. In fact, such statements will include the selected concepts, facts, knowledge, and skills necessary for achieving the specific goal for the unit. These descriptive statements will also indicate, by their content, the instructional materials necessary for the unit. For example, the activity description

> THE STUDENT CATEGORIZES THE GEOMETRIC SHAPES FOUND IN THE WORK *Imago* BY ALWIN NIKOLAIS.

implies that the student will have access to the work cited in some way, either in notational form, on film or on video recording, or by attending a live performance. It also requires that the student has previously mastered activities which directed his attention to geometric shapes in dance and activities which developed his skills in perceiving and describing categories of geometric shapes in dance.

Instructional materials are a vital counterpart of activities in units of instruction; they vary in relation to the content of the units. Some units may require nothing more than the text of a poem, or paper and pencil. Other units will require complex charts, graphs, recordings of music, films, tapes, slides, reproductions, field trips, and people to perform special functions.

Instructional materials and resources are among the important objects of attention in activities. Indeed, much if not all of the action in an activity is directed to the instructional materials. A student responds to aesthetic qualities in original works, live events, slides, films, recordings, reproductions, and literary texts. He responds to what people may be doing or saying and to the qualities in their actions. He creates aesthetic qualities when he responds to and arranges or controls media in the several arts. To the degree that instructional materials are live, vibrant, relevant, and intriguing, students can become involved in activities which can cause them to encounter the content of aesthetic education. More often than not, the quality of the instructional materials can open or close the avenue into the aesthetic experience.

Specific Students

In designing units of instruction, consideration must be given to the specific educational situations in which the units will be used. A fundamental issue involves the attention that the curriculum writers can give to grade and ability levels and to socio-cultural differences among students. In virtue of this problem there is another important way to ask the questions "why," "what," and "in what ways" which were indicated at the opening of this part of the *Handbook*.

When the curriculum writers consider the abilities, needs, and interests of specific students, it becomes necessary for them to ask "what to teach to whom," and "when." The question "to whom" might refer to a specific class in a particular school; it could also apply to students from an inner-city school or from a designated geographic area, say, the American Southwest. Designing units of instruction that account for the wide variables among student populations introduces a difficult problem.

While there is no "best" way to design units for specific students, there are two recommendations for the curriculum writers to use and test. One method is to develop relatively short units. Short units will permit more options for a teacher to create different kinds of combinations and sequences, thereby to provide more effectively for the needs and interests of a specific group of students. Consequently, units of instruction should be directed toward relatively concise goals rather than broad and comprehensive ones so that the time required for a unit will be restricted. As an example, a relatively specific goal pertaining to RESPONSE TO A NON-OBJECTIVE PAINTING would allow the teacher to choose more easily for a particular group than the broader goal, RESPONSE TO PAINTING. Time restrictions for a unit of instruction are important for the same reason.

In consideration of the time constraints for school programming and with attention to the fact that a school year generally has 30 to 36 weeks of instruction, it appears wise that no unit of instruction should consume more than six to eight class hours. Indeed, efforts should be made to hold most units to three to five class hours. Such time arrangements provide one way to increase the flexibility a teacher needs in order to make necessary modifications for specific students.

A second recommendation, as a way to respond to the needs of specific students, is for the curriculum writers to design each unit of instruction so that it can function as a core accompanied by two or more satellite units. At least one satellite unit should recast the content of the core to provide remedial work; others should offer extensions from the core for students with greater ability or sophistication. Such flexibility would invite the teacher to add one or more of the satellites for a class as a whole or for small groups of students in a class. The teacher could also choose to substitute some of the satellite units for portions of the core unit. To the extent that such variations and extensions of the core unit are designed into the satellites, the overall design should prove more flexible and more easily applicable to the abilities and needs of different specific students.

Another way of explaining the potential promise of using core units with satellites as a way to serve specific students is to suggest that units of instruction should be designed for GROUPS of grade or ability levels and not for single grade levels. Thus a unit (with its satellites) designed for typical fourth through sixth grade ability levels might prove productive for third through sevetnth grade students, depending on the students' specific abilities and backgrounds.

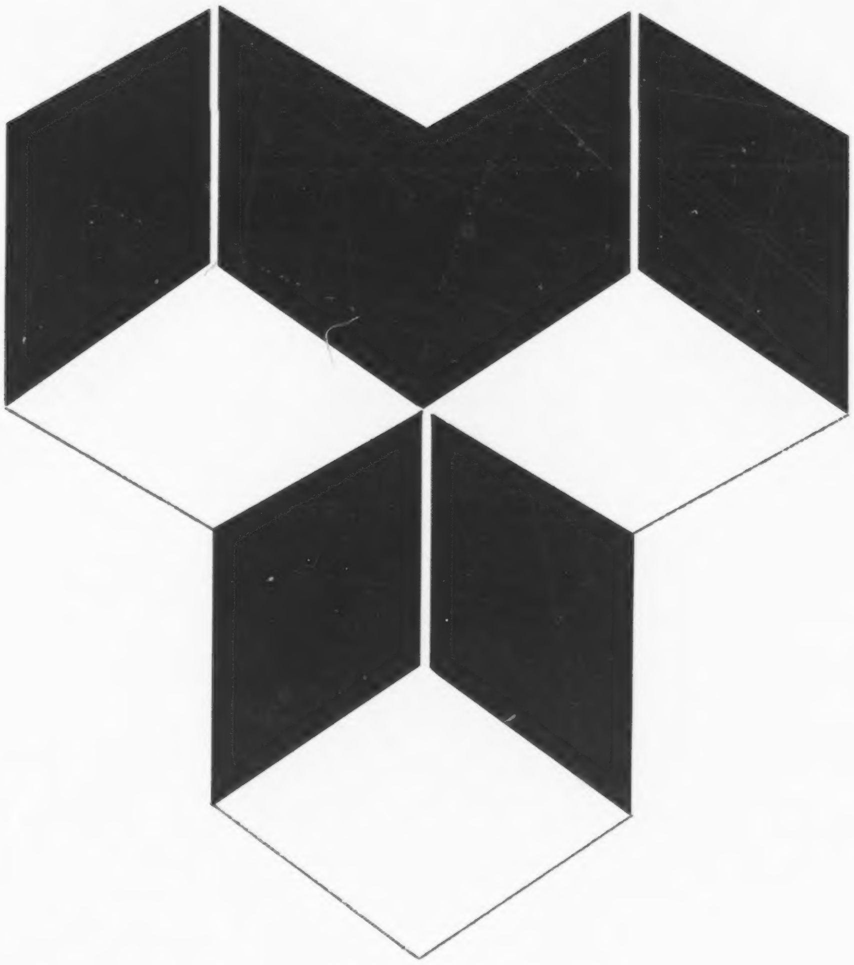
This arrangement could serve a large number of different student groups with a smaller number of units. Figure 2 shows how such distributions might be accomplished. To the degree that such distributions prove effective, the curriculum writers should be able to design basic groups of units for students of wide cultural and educational differences. These curriculum materials would then be able to serve a wide variety of educational situations.

While the problem of "what to teach to whom" remains unresolved, attention to the above recommendations by the curriculum writers and the empirical test of the units they create should help to clarify the issue.

Part III will return to the curriculum development game--the strategies for manipulating the components--specific goals, content, student and teacher activities, and instructional materials--toward the end of designing coherent units of instruction.

Clustering of Units	Grades with Typical Ability	Grades Below Typical Ability	Grades Above Typical Ability
GROUP 1	K	1	
	1	2	K
	2	3	1
GROUP 2	2	3	1
	3	4	2
	4	5	3
GROUP 3	4	5	3
	5	6	4
	6	7	5
GROUP 4	6	7	5
	7	8	6
	8	9	7
GROUP 5	8	9	7
	9	10	8
	10	11	9
GROUP 6	10	11	9
	11	12	10
	12		11

Figure 2. Units of Instruction Designed to Serve Groups of Grades in Relation to Abilities



Part Three

Designing Units of Instruction

The curriculum development game for designing units of instruction is not unlike other games. It has PLAYING PIECES (components including specific goals), and RULES (possibilities and restrictions). Attention to all of these is necessary for playing the game well.

As with other games, the curriculum game in aesthetic education may be won or lost. A win is achieved when the student increases his capacity to experience aesthetic qualities. Regardless of ancillary benefits, if this primary goal is not attained then the game is lost. To be successful, the design of a unit of instruction must provide for situations in which the student extends his skills and knowledge and increases his capacity for experiencing aesthetic qualities in the arts and the general environment. This part of the *Handbook* explains the procedure, presents the rules, and describes a unit as one example for playing the game.

Procedures for Playing the Curriculum Development Game

Most creative work seems to be done both inductively and deductively; the two modes interplay throughout stages of a task. Procedures for playing the curriculum development game require that the curriculum writers should use both styles of thinking. Instead of prescribing a sequential deductive procedure, the procedures are intended to encourage flexibility. The curriculum writers can begin at whatever point piques their imaginations and they can follow multiple paths for working out details. However, their obligation is to maintain necessary relationships among the components of a unit.

The curriculum development game is a process of making moves in the forms of decisions and choices. Each move depends on the others in the sense that all must be coherent with each other. The general procedure may be compared to a game of chess. If white opens with king's pawn to K-4, then black may respond with a number of possible moves. A skilled player understands immediately that certain moves have been foreclosed by the conditions imposed by white and by the innate capabilities of his playing pieces. Other openings and other pieces are available at white's discretion and would define other sets of options for black. Throughout the ensuing game, changing conditions of play created by new moves will suggest some directions of movement and at the same time reduce the value of others. At mate, the game will have been played through, controlled by, and a result of, all preceding moves. No sequence of moves was prescribed, yet all the moves were interdependent.

The curriculum development game is similar except that the pieces in play are SPECIFIC GOALS, SELECTED CONTENT, STUDENT AND TEACHER ACTIVITIES, and INSTRUCTIONAL MATERIALS. These are the curriculum components, and like kings, queens, bishops, and pawns, they can be manipulated in a variety of ways. For example, if the curriculum writers start their game with an idea for an activity, they have the option of next identifying the phenomenon and specific concepts and facts pertaining to it. The phenomenon and the concepts and facts may suggest certain instructional materials. The game can continue in this give-and-take manner until attention has been given to the four components to complete the design for the unit. The opportunity to develop various working strategies, to use different beginning points, and to make different sequential moves with the components can make the curriculum development game the kind of creative adventure it ought to be for the curriculum writers. When the game is played under the rules, it can also provide a valuable method to simulate the plan for the anticipated classroom events.

Rules for Playing the Curriculum Development Game

The function of rules is to govern the conduct of games. In combination with the goal and the other components, the rules define the structure of the game. In the very simple game of jackstraws, for instance, rules are minimal. There is but one: a player may extract only a single straw at a time and must not move any of the others. When this rule is combined with the pieces of the game, one has the necessary structure for a game of skill with the goal of learning who can remove the most straws. Games like bridge and chess are played with a larger variety of pieces or components and more complex sets of rules. In the curriculum development game, the rules are neither entirely simple nor overly complex; they do impose a series of requirements to ensure proper attention to the various components of units of instruction designed for aesthetic education.

In playing the curriculum development game, the curriculum writers must observe each of the eight following requirements at some time during the game:

1. Each game must identify both the type of goal for which the unit is designed and a specific goal consistent with the type must be generated.

The type of goal is to be selected from the possibilities given in "Specific Goals" in Part II. Then the substance in the identified type of goal must be modified and made more specific. For example, if the identified type of goal were

> The student should have significant aesthetic encounters through responding to aesthetic qualities in one of the arts,

then it should be modified and limited only to a significant aspect of a certain form in one of the arts, for example, non-objective painting in the visual arts. Such a limitation will help keep the unit of instruction within manageable time proportions. The modified specific goal would then read:

> The student should have significant aesthetic encounters through responding to aesthetic qualities in non-objective painting.

2. Each game must specify the student population for which the unit is designed.

Such specification can appear early or late in the game, and the curriculum writers might find it advantageous to defer such specification until they have achieved a rather clear structure of the unit. Modifications can then be made in the design of some of the components to suit a selected student population. The student population should be identified with attention to the recommendations on "Specific Students" in Part II.

3. Each game must be completely self-contained and self-explanatory.

Since the Aesthetic Education Curriculum Program cannot exercise any control over the use of its units of instruction in the schools, each unit should be designed with attention both to the knowledge and skills of typical students and teachers, and to the physical facilities in typical schools. In keeping with the recommendations on "Specific Students" in Part II, the curriculum writers should always design a core unit and several small satellites. These satellite units are essential for the needs of the students.

4. Each game must be pedagogically sound.

Every unit of instruction should be designed to reflect current wisdom about teaching and learning.

5. Each game must be conceptually sound.

When dealing with complex concepts and facts about phenomena which pertain to the aesthetic encounter, it's especially important that units of instruction for aesthetic education should not distort the nature of the various disciplines being studied. Therefore, explanatory information and instructions must be provided for teachers through well prepared manuals; in-service workshops should be added to train teachers to deal knowledgeably with concepts and facts about aesthetic experience and aesthetic education.

6. Each game must provide the necessary content for the unit.

Content, in the form of a phenomenon and the concepts and facts which interpret and document it, should be provided in convenient ways to accommodate a given unit. Concepts may be taken from *Appendix C*; or they might be prepared in the form of an abstract of a book or an article and then incorporated into the descriptions of student and teacher activities. An aesthetic phenomenon may be embedded in a work of art, in a reproduction of a work, or in the text of a poem; it may be acted out according to a set of directions.

7. Each game must provide the necessary instructional materials for the unit.

While it should be possible to assume that most schools will have such ordinary instructional materials and equipment as dictionaries, encyclopedias, tape recorders and movie projectors, it cannot be assumed that they will have specific musical recordings, filmstrips, movies, slides, works of art, or reproductions. They surely will not have special charts, diagrams or other materials needed. Therefore, all necessary special instructional materials must be incorporated into the design of the unit.

8. Each game must specify student and teacher activities in the form of activity descriptions.

The description of student and teacher activities should be only as precise and detailed as the curriculum writers judge appropriate.

These eight rules need not be followed in any particular sequence in playing the curriculum development game for designing units of instruction. The curriculum writers should chart their own course freely, should develop their unique games--observing these rules only for the purpose of achieving coherence among the components.

Criteria for Evaluating the Design of Units of Instruction

When complete, each unit of instruction and each of its components should be evaluated to determine whether the design is adequate for the intended goal. Criteria for evaluating the design may be derived directly from the rules of the game themselves. Accordingly, the eight rules provide eight criteria:

1. Is the unit designed to achieve a single specified goal pertaining to one of the types of goals?
2. Is the unit appropriate for the range of knowledge and skills found in the student population for which it is designed?

3. Is the unit self-contained and self-explanatory?
4. Is the unit pedagogically sound?
5. Is the unit conceptually sound?
6. Does the unit identify or represent an aesthetic phenomenon and provide relevant concepts and facts?
7. Does the unit provide all the necessary special instructional materials?
8. Does the unit specify the required student and teacher activities in sufficient detail?

The curriculum development game has been described above in terms of procedures, rules, and criteria for evaluating units of instruction. At this point an example of a unit should prove useful in order to demonstrate how the various components are played in relation to each other and into a complete unit plan for instruction.

A Unit of Instruction

The following unit of instruction is designed as a prototype involving response to aesthetic phenomena in one of the arts. A *Teacher's Manual* is provided as an essential item among the instructional materials to explain the concepts necessary for the conduct of the unit.

The unit is subdivided into lessons, and each lesson consists of (1) a statement of purpose pertaining to the specific goal of the unit, (2) an aesthetic phenomenon and the relevant concepts that comprise the content of the unit, (3) the instructional materials, and (4) a description of student and teacher activities.

I. The type of Goal for the Unit of Instruction:

The student should have significant aesthetic encounters through responding to paintings.

II. Grade Level or Group:

Group #6, grades ten, eleven, and twelve

III. The Specific Goal and General Description of the Unit:

This unit is designed to help the students respond to aesthetic qualities in non-objective and representational paintings. It will employ concepts from phenomenological theory as a way to describe and analyze aesthetic qualities of paintings.

IV. Lesson #1

PURPOSE:

This lesson is designed to enable students to recognize that an object can be perceived differently according to the point of view taken by the viewer, and that the aesthetic point of view can help him perceive aesthetic qualities in an object.

CONTENT:

Aesthetic phenomena: objects in the form of a diagram of a square within a square and a small stone sculpture of a bird.

Concepts: two kinds of perception, namely (1) objective observation of physical characteristics, and (2) perception of aesthetic qualities (from *Appendix C*, Concepts 5, 6, 7, 8, 10).

INSTRUCTIONAL MATERIALS:

1. A diagram of a square suspended within a square (see Figure 3).

2. A piece of stone sculpture representing a bird, small enough to be passed around among the students yet large enough to be seen by all the students.

3. *A Teacher's Manual: Analyzing Works of Art, Section 1* (see Section V of this part).

ACTIVITIES:

The teacher displays the figure of a square suspended within a square.

The teacher asks the students to look at the figure as if it were

a flat piece of cardboard,
a tunnel,
a square lampshade seen from the top,
a square lampshade seen from the bottom,
a pyramid with its top cut off,
a square suspended in a square.

The students respond by saying that they see the various aspects of the square suggested by the teacher.

The teacher asks which aspect is the "real" one.

The students discuss the question.

The students decide that the figure has no single aspect and that what is seen depends upon "how" you look at it.

The teacher passes the sculptured stone bird around the class.

The teacher asks the students to describe the object.

Some students describe the object as a piece of stone.

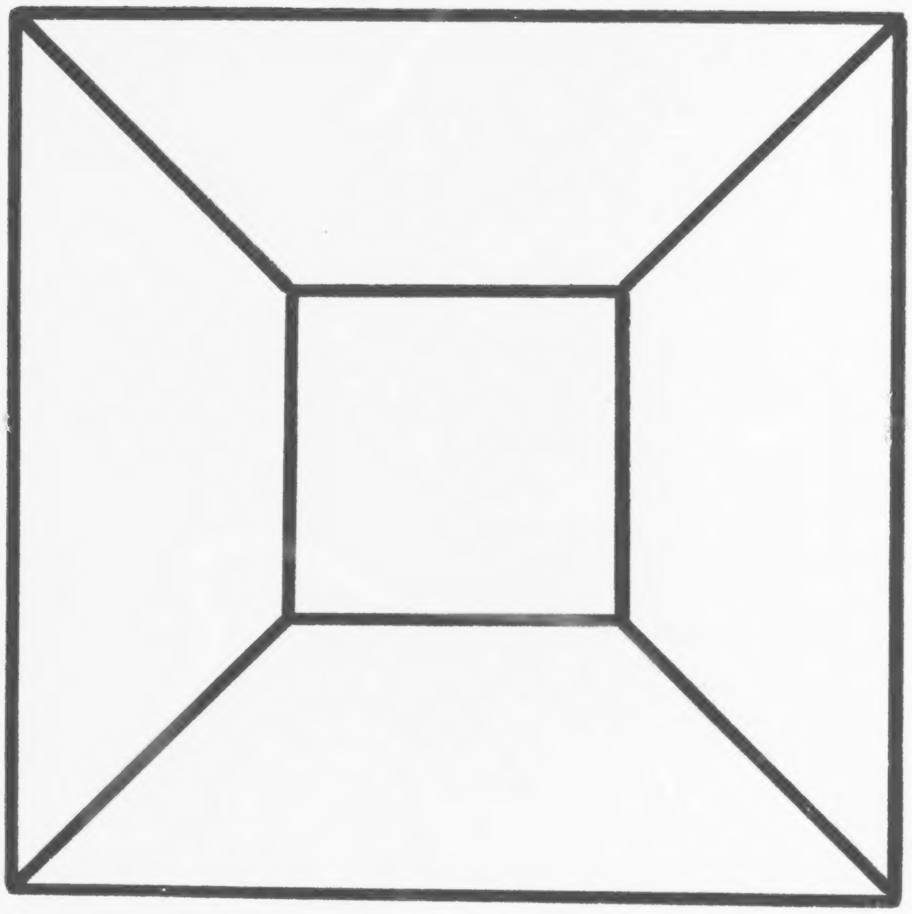


Figure 3. A Square Within a Square

The teacher asks the students how they know it is a piece of stone.

The students discuss the question.

The students say that they know it is a piece of stone because of its weight, color, and texture, and because they have seen other pieces of stone similar to it.

Some students describe the object as a piece of sculpture.

The teacher asks why some of the students think it is a piece of sculpture.

The students discuss the question.

The students state that they know it is a piece of sculpture because it "looks like" something and because they have seen similar objects that were called sculpture.

Some students describe the object as a bird.

The teacher asks the students if it is "actually" a bird.

The students reply that the object looks like a bird.

The teacher asks whether the object really is a stone, a piece of sculpture, or a bird, She also reminds them of the square within a square.

The students discuss the question.

The students conclude that the aspects of the piece of sculpture are similar to those of the square suspended in a square--that what the object is depends on how it is seen.

Lesson #2

PURPOSE:

To acquaint the students with a theory of aesthetics that can help them respond to aesthetic qualities in paintings.

CONTENT:

Aesthetic Phenomenon: a small stone sculpture of a bird.

Concepts: the significance of a work of art is measured by its aesthetic qualities which are controlled by their arrangement. The critic, teacher, or student allows his perception to be guided by what he sees which is in turn controlled by what an artist has done (from *Appendix C*, Concept 617, 618, 620).

INSTRUCTIONAL MATERIALS:

1. The small piece of stone sculpture of a bird used in Lesson #1.

2. *A Teacher's Manual: Analyzing Works of Art, Section 2* (see Section V of this part).

ACTIVITIES:

The teacher asks how a piece of stone can look like a bird.

The students discuss the question.

The students suggest that the stone can look like a bird "Because that is the way the artist made it; it has a head, wings and body shape of a bird."

The teacher explains that the stone can look like a bird because of its expressive qualities, that students often express themselves by talking, frowning, screaming, dancing, and that works of art express.

The teacher asks what works of art express.

> Some students claim that works of art express whatever artists want to express.

The teacher explains the "intentional fallacy."

> Some students claim that the work of art expresses whatever the viewer wants to see.

The teacher explains the "affective fallacy."

> Some students claim the work of art expresses nothing.

The teacher explains that this happens only when either the artist or viewer is unsuccessful in his efforts.

> Some students claim the work of art expresses everything.

The teacher explains that this happens only when imagination is uncontrolled.

The teacher concludes this part of the discussion by stating the concept that a work of art is expressive in itself.

Then the teacher asks how a work of art expresses.

> Some students claim a work of art expresses because of its color, lines, shapes, etc.

The teacher explains that these are called the work of arts "sensuous surface," because we observe the work through our senses.

Some students claim a work of art expresses because it "looks like something."

The teacher explains that this is called the "representational" aspect of the work of art.

The teacher notes that some works of art do not "look like something" and are called "non-objective."

The teacher describes the moods and feelings evoked by non-objective art.

The teacher notes that some works of art have represented objects and are called "representational."

The teacher describes some ideas which representational art can evoke.

The teacher summarizes the surface and representational aspects of expressiveness in works of art.

Lesson # 3

PURPOSE:

This lesson is designed to provide the students with a descriptive method for analyzing the sensuous and representational aspects of paintings.

CONTENT:

Aesthetic Phenomena: Alber's *Homage to the Square: Salute,* 1965 and Willem de Kooning's *Woman I,* 1950-1952.

Concepts: the same as those in Lesson # 2.

INSTRUCTIONAL MATERIALS:

1. *A Teacher's Manual: Analyzing Works of Art, Sections 2 and 3* (See Section V of this part.)

2. Reproductions of Alber's *Homage to the Square: Salute* and Willem de Kooning's *Woman I*.

ACTIVITIES:

The teacher reviews the discussion about sensuous and representational aspects of works of art.

The teacher identifies each of these aspects as "counters" because they "count" in determining the meaning of works of art.

The teacher introduces the concept of descriptive analysis of works of art.

The teacher stipulates that in the descriptive method all statements must be relevant to the object being described.

The teacher explains "bracketing."

The teacher stipulates that all irrelevant statements must be "bracketed" out of the description.

The teacher explains seven steps in the descriptive method:

1. Describe the surface counters of the work of art.

2. Describe the relationships among the surface counter of the work of art.

3. Describe the representational counters if present in the work of art.

4. Describe the relationships among the representational counters.

5. Describe the relationships among the surface and representational counters.

6. Determine the meaning of the work of art in the form of a paraphrase or hypothesis.

7. Compare the meaning discovered with a re-examination of the work of art.

The students use the descriptive method to analyze Alber's *Homage to the Square: Salute*.

The teacher assists the students in their analysis, especially in determining the meaning of the painting.

The students analyze Willem de Kooning's *Woman I*.

The teacher summarizes the descriptive method.

Lesson # 4

PURPOSE:

To provide students with practice in using the descriptive method and in discovering aesthetic qualities in paintings.

CONTENT:

Aesthetic Phenomena: reproductions of non-objective and representational paintings.

Concepts: The same as in #2.

INSTRUCTIONAL MATERIALS:

1. A selection of reproductions of non-objective paintings.
2. A selection of reproductions of representational paintings.

ACTIVITIES:

Each student writes a descriptive analysis of a non-objective painting.

Each student writes a descriptive analysis of a representational painting.

The teacher evaluates each student's analyses of the paintings.

The students share their analyses in the form of a booklet which contains reproductions of the paintings and their analyses.

V. A Teacher's Manual: Analyzing Works of Art

This manual is a part of the instructional materials for the unit. It is designed specifically for the use of teachers so they can conduct the unit of instruction effectively.

The manual explains certain concepts about controlled descriptions as a method for analyzing works of art. The primary purpose of such analysis for aesthetic education is to direct the student's attention to aesthetic qualities that can be experienced in encounters with works of art.

There are several theories of aesthetics that deal with the descriptive analysis of works of art. One of these--Phenomenological Aesthetics--has been effectively used in the classroom. It is presented to show how concepts derived from this theory can be used to interpret aesthetic phenomena (works of art) and thereby put to work in a unit of instruction for aesthetic education.

Section 1: Phenomenological Aesthetics[1]

How can a work of art be experienced? Would Leonardo da Vinci's *Mona Lisa* be experienced in the same way by a carpenter who was crating it for shipment and by an art historian who was studying the object? Furthermore, are these two ways of experiencing this painting the same as a person's response to the enigmatic qualities of the object? The carpenter experienced the *Mona Lisa* as a PHYSICAL OBJECT to be measured, padded, and packed into a crate. The art historian could have experienced the work as a source for DATA about the times and conditions under which Leonardo worked. The person responding to the enigmatic qualities of the object was experiencing it as an EXPRESSIVE OBJECT which evoked a response in him.

How is it possible for the same object to be experienced in three such seemingly diverse ways? Virgil Aldrich[2] offers an explanation of this phenomenon through the concept he calls "categorical aspection." Categorical aspection means that an object can be perceived differently according to the point of view taken by the viewer. The diagram of a square within a square (Figure 3) illustrates this concept. It will be noticed that in viewing the diagram one can see

a flat piece of cardboard with a diagram printed on it,
a tunnel,
a square lampshade seen from the top,
a square lampshade seen from the bottom,
a pyramid with its top cut off,
a square suspended in a square.

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[1] The description of this theory was derived from Eugene Kaelin's Phenomenological Theory of Aesthetics as presented to the Institute for Advanced Studies in Art Appreciation, The Ohio State University, July and August, 1966.

[2] Virgil Aldrich, *Philosophy of Art,* Englewood Cliffs, N.J., p. 21.

Each of these aspects is apparent according to the point of view one takes in relation to the diagram. In a similar fashion the *Mona Lisa* presents different aspects for consideration and accommodates the different viewpoints taken by the carpenter, the art historian, and the person who is responding to the enigmatic qualities in the painting. In the experiences of each of the three people, different qualities in the work convey different meanings. For the carpenter, the paramount qualities are the physical dimensions of height, width, and thickness. For the art historian, the paramount qualities might be the kinds of pigments used, the method of their application, or the subject matter and its relation to similar subject matter in other works of the same period. For the person responding to the enigmatic qualities, the paramount aspects of the painting lay in the expressive qualities of the work.

Since aesthetic experience is closely related to the perception of expressive qualities, it is relevant to ask "what does a work of art express?" There are several possible ways to answer this question. One is that

THE WORK OF ART EXPRESSES THE INTENTION OF THE ARTIST.

This may be true, but there are two reasons why it is of little value in determining the aesthetic significance of an object. First, the artist may no longer be alive or unavailable for other reasons, and thus there would be no way of verifying what he intended his work to express. Secondly, the artist, even if he were available, may be unable to explain what his work expresses, or his explanation might mislead the questioner. Consequently, seeking the intention of the artist as a source for discovering the meaning of a work of art is known as the "intentional fallacy."

Another answer to the question could be:

THE WORK OF ART IS EXPRESSIVE OF EVERYTHING.

This answer to the question implies that the viewer's responses are uncontrolled, that he allows any and every possible meaning to be accepted. If a work of art were expressive of everything, such an explanation would suggest that a work merely serves as a catalyst for the viewer so that he may lapse into revery and daydreaming. The opposite of such a concept of what a work of art expresses is, of course,

THE WORK OF ART IS EXPRESSIVE OF NOTHING.

Such a lack of expressiveness might occur if the artist were unsuccessful or if the viewer is unable to perceive anything in a work with which he could establish a relationship. The latter could occur if a person who thought that non-objective art was meaningless looked at Alber's *Homage to the Square: Salute*. In such a situation, the person probably would be unable to make any sense of the work and would dismiss it as meaningless, as not being "art."

There is a useful alternative to the answers that have been mentioned in response to the question "what does a work of art express?"

THE WORK OF ART IS EXPRESSIVE OF ITSELF.

A work of art expresses what it is; it expresses itself. The work contains everything necessary for expression. This is both an obvious and useful concept. It is obvious because a work which did not contain enough of what is necessary for expression would be incomplete. It is a useful concept because it implies that in order to respond to the expressive qualities in a work of art, the viewer has to attend to the qualities in the work. Such attention enables him to discover whatever expressive qualities present in the work may convey meaning to him.

It is one thing, however, to say that a work of art is expressive of itself and quite another to explain how a work expresses. In reflecting on our own experiences with works of art, we realize that, among other things, we see colors, shapes, and images. Our sense perceptions cause us to respond to these aspects of a work. We come to know a work through our senses and because of its sensuous surface--a surface that evokes specific sensory responses from us. Therefore, it can be said that:

THE WORK OF ART EXPRESSES THROUGH ITS SENSUOUS SURFACE.

This contention is supported by the fact that in an experience a painting does present us with colors, lines, forms, and textures.

The sensuous surface of a work may evoke certain feelings or moods (the painting may appear to be quiet, violent, moving), certain sensations of motion (a blue square may appear to be moving away from us, a red one advancing), and various other sensations or illusions which might evoke certain vague or ambiguous feelings. In viewing non-objective paintings, the experience should come to a close at this point (that is, with the relatively vague, ambiguous feelings produced by the sensuous surface) because there is rarely much beyond these moods and sensations in such works. To search for anything not present would be fallacious.

In some paintings, however, we quickly note that the colors, lines, forms, and textures are arranged in such ways as to produce images of landscapes, still-lifes, or portraits. Consequently, and in order to include this representational element, it is necessary to modify the statement that "The work of art expresses through its sensuous surface."

> THE WORK OF ART EXPRESSES THROUGH ITS SENSUOUS SURFACE AND REPRESENTATIONS (WHEN PRESENT).

The representation of real or unreal objects and events--trees, people, unicorns, weddings, wars--may evoke feelings within us which we understand by association. For example, the representation of a man nailed to a cross elicits from us of the western tradition the association of "Christ crucified" and a variety of ideas that may pertain to it. Associations elicited by representational qualities in a work may also evoke such abstract feelings as sorrow, compassion, fear, pride or pleasure.

To summarize this discussion of the surface and representational aspects of expressiveness in art, it should be noted that the organization of the sensuous surface gives rise to relatively vague feelings of space, motion, and time. The presence of represented objects in a work of art, with their associated ideas and the feelings they evoke, causes the experience with the work to become more complex. While a work of art embodies the qualities which cause it to be expressive, the perception of these qualities including the impact of feelings associated with them depends as much on what the viewer brings to the aesthetic encounter as the qualities that are present in the work. A work may contain qualities that can evoke an aesthetic response; the aesthetic experience, however, rests on the viewer's readiness to become engaged with the work, to attend to all that he can come to see in it, and to reflect on the meanings he can discover and indeed create through the encounter.

The interrelationships between the surface and representational aspects of a work establish its "aesthetic context." From this surface-representational context, four principles can be developed:

1. THE TOTAL EXPRESSIVENESS OF A WORK OF ART ARE THE MEANINGS TO BE FOUND IN ITS AESTHETIC CONTEXT.

This means that the aesthetic context of a work of art, the relationships between the surface and representational aspects, controls its meaning.

2. NOTHING HAS MEANING WHEN SEEN OUTSIDE OF THE AESTHETIC CONTEXT.

The color red by itself is not significant. Red becomes significant only within a context: a red flag--Communism; a red cape--bullfighting; a red face--overindulgence. This principle also applies to representations. A tree isolated from the landscape in a painting loses its meaning. It may still be seen as a tree just as red may be seen as a color; without the context however, neither the tree nor the color can be related to the experience of the work of art.

3. THE CONTEXT AND HENCE THE MEANINGS OF THE AESTHETIC EXPRESSION ARE PRODUCTS OF THE INTERNAL SYSTEM OF RELATIONSHIPS BETWEEN THE SURFACE AND REPRESENTATIONAL ELEMENTS (WHEN PRESENT).

The surface and representational elements may be referred to as "counters." Counters are discernible and describable elements in a work of art. Literally, they are the things which "count" in the expressiveness of the work. If the counters are discernible parts of a work of art, they must be visible; indeed, their "physical presence" must be verifiable publically. Among such encounters are the color of a dab of paint, the texture of the canvas, the marks of the brush or spatula, a cow in the foreground of a landscape--anything which can be seen and described. There also are some counters which may not be present physically but are nonetheless discernible. These include sensations, vague feelings, and ideas. The sensation of space serves as a counter as do the sensations of motion or time. Such ideas as democracy, human freedom, and human worth could also be counters in certain contexts depending on the representational elements in a work.

It must be emphasized, however, that within any aesthetic context no counter is independent of the others or meaningful in itself. Instead, the significance of any discernible counter is determined by its relatedness to all the others. As a consequence of this relatedness within a given context, it follows that:

4. THE MEANING OF THE AESTHETIC CONTEXT, WHETHER IT IS A PRODUCT OF SURFACE COUNTERS ALONE OR OF SURFACE AND REPRESENTATIONAL COUNTERS, IS THE DIRECT PSYCHOLOGICAL RESPONSE TO THE RELATIONSHIPS BETWEEN THESE COUNTERS.

Whatever value or good there may be in the experience with a work of art must be found in the experience of responding to the work. The value stems from the human experience in which the encounter is intensified and made meaningful.

Section 2: A Descriptive Method

The purpose of a descriptive method is to provide an effective tool which students can use to describe, analyze, and evaluate experiences with works of art and other objects which can evoke an aesthetic experience. The purpose and function of the method should be kept in mind in order to prevent any rigid adherence which could lead the student to substitute the method for the experience. The descriptive method is intended to engender the habit of examining aesthetic objects in a prescribed manner. Once this habit has been established and skill achieved in describing, analyzing, and evaluating, the student need no longer be bound by the method. He will apply it as a natural response to an aesthetic encounter.

Phenomenological aesthetics is essentially a descriptive method whereby the experiencer reports the content of his experience. This report may be either oral or written, and it may be undertaken by an individual or by a group. One way of leading students to experience the aesthetic qualities of objects is to explain and demonstrate, through attention to a specific work of art, what may be taken as "counters" and how these might be described. Involved in such explanation is the demonstration of openness and attentiveness both to surface counters with their relationships and to representational counters with their relationships to the surface counters.

On the part of the viewer openness to perceive counters freshly and without prejudice acts as an invitation into the aesthetic experience. To the degree that an individual is unable to maintain an open stance, he limits his possibilities for aesthetic experience. Assumptions about what a work ought to express or what experiencing a work might mean contradict the principle that a work of art is expressive of itself. Therefore, to approach a work of art "knowing" what it "means" can only prevent the student from having an experience other than what already is predetermined and limited by what he "knows."

The student must not only learn to control his experience with the work of art, but in turn, he must also learn to allow his experience to be controlled by the work. For this reason, the student needs to learn to set aside or (using the phenomenological term) "bracket" that part of his experience which is not controlled by the work. Any feelings evoked by the work must be relevant to something he can perceive in the work or associate with what he perceives. Thus, in describing a painting by Van Gogh, reference to the fact that Van Gogh cut off his ear would be irrelevant unless there is something perceptible in the specific work of art which can be considered relevant to such a reference (as in the case of Van Gogh's *Self Portrait*).

Some of the greatest difficulties in analyzing works of art are encountered because such irrelevancies are introduced. The process of bracketing is employed precisely for the purpose of avoiding such difficulties. Out of this discussion two major contraints on description may be identified:

IN EMPLOYING THE DESCRIPTIVE METHOD ALL STATEMENTS MUST PERTAIN TO THE DIRECT EXPERIENCE WITH THE WORK OF ART.

IN THE DESCRIPTIVE METHOD ALL DATA IRRELEVANT TO THE EXPERIENCE WITH THE WORK MUST BE BRACKETED OUT.

The process of describing a work of art is deceptively simple. There are eight steps.

1. Describe the surface counters.

2. Describe the relationships among the surface counters.

3. Describe the representational counters, when present.

Any statements about representational counters will also require statements about the surface counters. When there are representational counters, the surface counters must therefore also be described.

4. Describe the relationships among the representational counters.

5. Describe the relationships among the surface and representational counters.

6. Speculate on the possible meanings of the counters and their interrelationships in the form of a paraphrase.

The paraphrase may be in the form of a metaphor, an analogue, or a description of the meaning of the work of art. At this point in the process, it may be necessary to open the brackets and use information from outside the work of art to inform the movement from aspects represented in the work to the meaning it expresses. When in doubt about the meaning, then try an hypothesis. The source of an hypothesis can be anything--history, science, some fact about the life and times of the artist. Such an hypothesis might lend added significance to the work by making certain counters more meaningful.

7. Compare the meaning discovered with a re-experiencing of the work of art.

8. Make a judgment about the significance of the work.

Section 3: Two Typical Descriptions

The descriptive method which was presented will now be demonstrated by using it to analyze two works of art. These works have been chosen in order to show the versatility of the method; one work is non-objective, the other is representational. One is Josef Alber's *Homage to the Square: Salute*, 1965; the other is Willem de Kooning's *Woman I*, 1950-1952.

Josef Alber's *Homage to the Square: Salute* consists of four smooth textured, painted rectangles each decreasing in size and placed one within the other. The rectangles are centered on the verticle axis of the painting, but are oriented gradually toward the bottom edge of the painting. The largest square is a medium brown. The outer boundaries of this square form the borders of the painting. Located within this square is a second, about one-eighth smaller in all dimensions than the first; it is tan. Within the boundaries of the second square lies a third which is orange and about three-quarters the size of the largest square. The fourth, and final square is bright red-orange and appears to be about one-half the size of the largest square.

The even progression of squares from large to small with their orientation toward the bottom of the picture plane gives a sensation of a tunnel or hallway--as if the four graduated squares were moving away from the picture plane and as if the viewer were becoming smaller at the same time. A second look can reverse this illusion and the squares appear to protrude out of the picture plane toward the viewer. It seems possible for the viewer to look at the picture either way because neither orientation appears to dominate.

The colors of the square appear to affect this spatial orientation. The first square in medium brown appears to be in front of the second, tan square. The first square also seems to act as a frame through which the second square is seen so that an unmeasurable but apparent space-distance, an interstitial space appears. This quality of space gives the larger square a kind of dominance which establishes it as the picture plane and places the second square behind the picture plane.

When one examines the space relationships between the second, tan square and the third, orange square, the orange square appears closer to the viewer as if it were superimposed on the second. The sensation of space between these two squares is apparent but to a lesser degree than that between the first and second square. In effect, the orange square, while in advance of the tan, nonetheless still lies behind the picture plane, or behind the first square.

The fourth square, the red-orange one, floats on the surface of the orange square. At times it appears to be in front, yet at other times it recedes into the ground formed by the orange square.

When the red-orange and the orange squares are considered as a unit in relation to the tan and brown squares, a forward movement is noticed. The two inner squares seem to press out toward the viewer and simultaneously appear to grow in size. The movement stops and then without seeming to shrink, the squares seem to pulse forward again. This same phenomenon may be observed when the two orange squares and the tan square are taken as a unit in relation to the large brown square. In this instance, however, the pulsing sensation is accompanied by both an apparent growth and a shrinking of the unit. The relationship between the tan and the brown square taken as a unit appears quite stable. There is no apparent sensation of motion.

All four squares taken as a unit present the viewer with a sense of unstable and ambiguous space relationships. At times the smallest square vanishes into the ground and then suddenly re-appears. The whole painting develops into one moving-growing-shrinking-pulsing-receding-advancing sensation. What at first glance seemed to be a simple stable painting of four different colored squares, after analysis proves capable of providing a dynamic and involved space-time-motion experience.

Alber's painting is an example of non-objective art. It is a painting in which the sensuous surface has been exploited in order to produce certain tensions and vague feelings in the viewer. Since this is a non-objective painting, the experience should come to a close, there being no other kinds of meaning or significance to be found. To seek further would be fallacious.

In Willem de Kooning's *Woman I* a woman appears as an observable figure and provides an example of representational art. The surface of the painting presents a mixture of incisive slashes and liquid drippings of paint. On the right hand side of the painting is a white rectangle, very narrow and almost as long as the side of the painting. It ends in some melting dark blue colors on a lighter blue ground. The white rectangle's inner edge is broken by streaks of blacks and blues, and the white surface itself is mottled with reds, grays, yellows, and blues. Across the top of the painting runs an undulating band of yellowish-green which loses its band-like quality as it reaches the woman's right hand side. The bottom of the painting appears as a wet bluish a area which recedes into the picture plane. The quality of the surface of the paintings is one of confusion and multi-directed movements. Some areas, especially the woman's breasts, protrude out of the picture plane; other areas are seen to be behind the picture plane, as for example, the areas around the woman's head and legs. A light whitish-pink area which seems to be the woman's right arm and its equivalent representing her left arm appear to be in front of the picture plane. The whole surface presents a bulbous and angular arrangement as the various forms within the painting become represented objects.

The woman in the painting has a skull-shaped head with very pronounced cheekbones and jaw. Her eyes appear to be looking in two different directions. The one on her right gazes toward her right, and the one on the left toward her left but at the same time also toward the viewer. She appears to be both smiling and grimacing. If the viewer blocks the left side of the woman's face and examines the right, she has a very pleasant smile. When the right half is observed, the face seems to be leering, angry.

The woman has very broad shoulders and pendulous breasts. She appears to be wearing a sheer blouse through which the viewer sees the straps of her undergarments. She also wears a bright red skirt and high-heeled evening shoes with straps across the ankles. Her general appearance connotes slovenliness and "cheapness."

Closer examination reveals that immediately to the right of the woman's head is the head of a blonde-haired girl in perhaps her late teens. The girl's head is in profile, and she is looking directly at the woman. Her hair is long and flows over her shoulders, which are also the shoulder of the older woman. The older woman's right arm further forms the upper body of the younger woman. This explains in part why the face of the older woman is white and pasty while the arm is warm-colored and soft-textured. Further study reveals that the younger woman seems to be sitting on the older woman's lap, the yellow form above the right hand hem of the older woman's skirt being the younger woman's lower body and thighs.

By directing attention to the woman's left arm one can discover a third figure, a girl about eight years old. This girl is dressed in white and is not so well defined as the older girl. She is sitting on the woman's lap and is looking expressionlessly toward the woman's right. The child's hand appears to be lying in the older woman's hand.

A fourth figure can be discerned in the painting. It is the figure of a man. He stands to the left of the woman, his body parallel to the white rectangle which now takes on the appearance of a door. The man is looking directly at the woman; their eyes are at the same level. He has a large beak-like nose. The rest of his facial features are obscured. The man is pointing at the woman with his left arm (the arm towards the picture plane). This arm is parallel to and just above the woman's left shoulder. A white cuff with cufflinks can be seen protruding from the man's suitcoat sleeve. He is wearing a blue suit; one has the impression that it is a dress suit, perhaps a tuxedo. The man, by his stiff stance, pointing arm, and attitude seems to be angry and accusing the woman of something.

Behind the woman can be seen suggestions of a mirror (the reddish rectangle on the right of the woman's head) and other pieces of furniture. Other objects may be seen in the painting but those just identified should serve for a "first" reading of the work.

It can be hypothesized that the woman is a woman of doubtful standards, a slut, perhaps even a prostitute. She is getting old, fat, and ugly. The girl on her left represents her as she blossomed into womanhood. The picture shows her youth, her maturity, and her decline. The man could be either the cause of her falling into disrepute or her latest, now disenchanted lover showing disdain and anger because she has become old and ugly. At this point in time the woman remembers and looks to the past with pleasure and accepts with a stoic quality her present status--a woman who has lost everything but her memories. This presents a plausible speculation on the meanings of the relationships among the counters. Other readings or variations on this speculation might become apparent through further description and analysis.

In the two descriptions given, it can be noted that it was hardly necessary to bring historical information to bear on the descriptions or analyses. Such would not be the case if one were describing Bosch's *Garden of Delights*, Leonardo's *Last Supper*, or Goya's *The Third of May, 1808*. In such instances, it would be necessary to open the brackets and admit information from outside the work of art for purposes of illuminating its meaning.

The descriptions of the two works of art have been given for illustrative purposes. They are examples of typical descriptions which might be expected from a student who has attained some skill in the descriptive method, some understanding of the Phenomenological aesthetics, and some experience of the human condition.[3]

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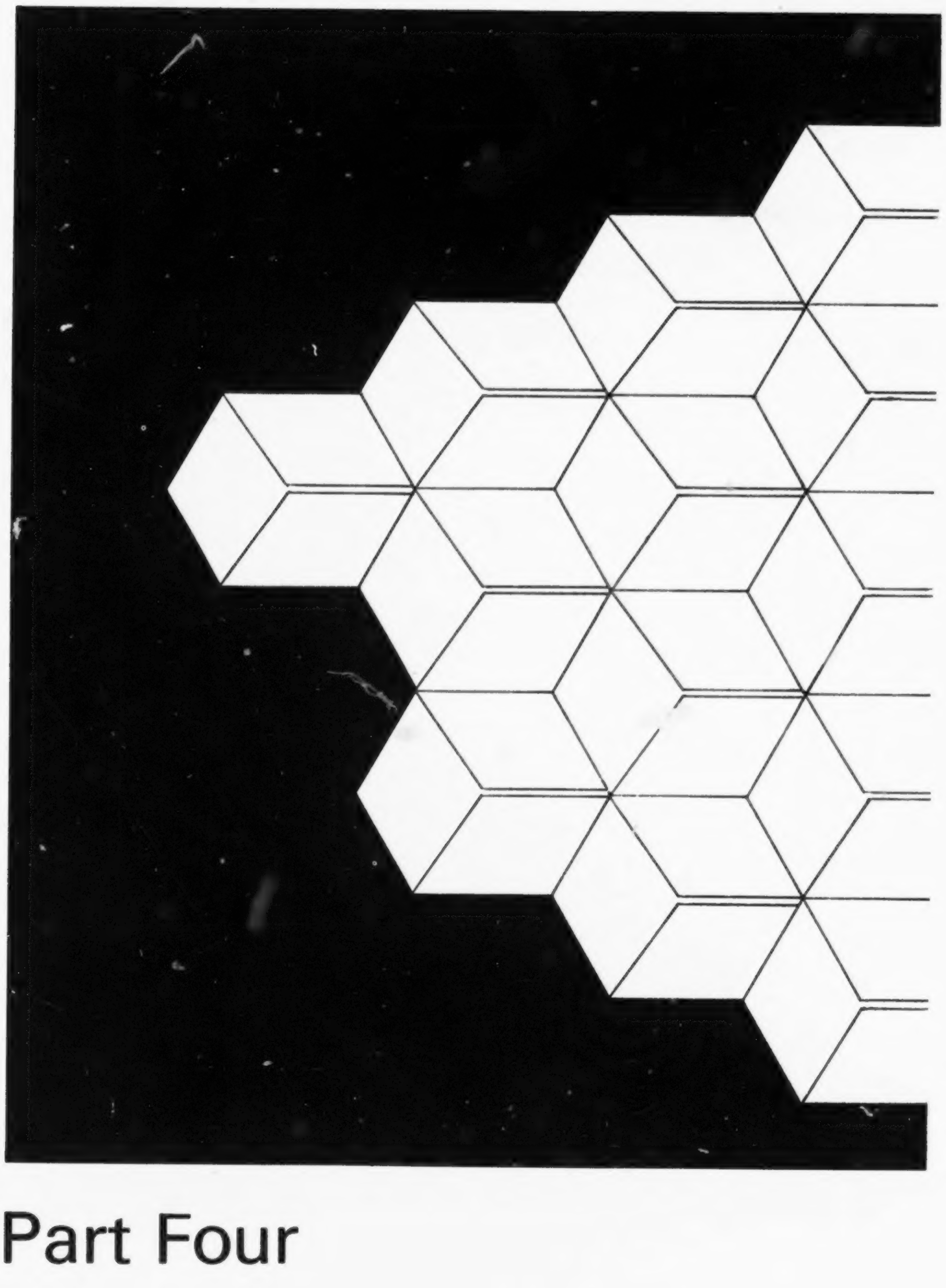
[3] The role that experience of the human condition plays in descriptive analysis is particularly apparent in the description of de Kooning's *Woman I*. Without experience of the potential "fallenness" of man, the hypothesis presented could not have been developed.



Part Four

Courses and Programs for Aesthetic Education

A single unit of instruction cannot provide an aesthetic education. Nor can a group of units contribute to an adequate aesthetic education if the units are designed around randomly selected goals. Attention must be given to the combinations of types of units that can result in significant opportunities for aesthetic education. Successful planning of courses for aesthetic education, therefore, depends on the types of units to be included.

Rules for Types of Units in Courses

Based on the analysis of types of goals in "Specific Goals" in Part II, there are six types of units which should be represented in any cluster of units directed at a designated age or grade level. In review, these types are:

1) Response to aesthetic qualities in one of the arts.

2) Production of aesthetic qualities in one of the arts.

3) Response and/or arrangement of aesthetic qualities within the general environment.

4) Response to similarities and dissimilarities among aesthetic qualities through juxtaposition of at least two of the arts.

5) Production of aesthetic qualities through juxtaposition of at least two of the arts.

6) Response and/or production of aesthetic qualities through juxtaposition of at least one of the arts and the general environment.

THE MINIMUM REQUIREMENTS OF THE AESTHETIC EDUCATION CURRICULUM PROGRAM INCLUDES AT LEAST ONE UNIT FOR EACH OF THESE TYPES IN EVERY COURSE. Such representation responds to those features of CEMREL's Program described in the *"Introduction"* to direct attention to similarities and dissimilarities among the arts and the general environment through various approaches to study; to represent a range of art forms, styles, and periods of artistic development; and to convey a variety of points of view about aesthetic qualities in objects and events.

Consequently, there are three rules to follow in designing units of instruction so that they can be combined into adequate clusters for courses. The first rule is that each type of goal must be represented by at least one unit in any cluster of units for a course. The second rule is that units in a cluster should be designed so that they, collectively, attend to diverse art forms, styles, and periods of artistic development. The third rule is that different units in a cluster should represent various points of view about aesthetic qualities in objects and events. With these three rules, clusters of units in courses will reflect the spirit and intent of the concept of aesthetic education presented in Part I and extended in Part II.

Problems of Relationship and Sequence Among Units in a Course

If each unit of instruction is to be self-sufficient, and if each unit is to consist of a core with several satellites for remedial and extended studies, then the problems of sequence among units diminish. Furthermore, there is little that can be said with confidence about prerequisite knowledge and skills for production or response activities. Some opinions favor production activities as a prerequisite for response activities. Others favor the reverse. However, there is no empirical evidence to show that either of these patterns or that any particular sequence within each produces greater attentiveness to aesthetic qualities than the other.

On these grounds, classroom teachers should themselves determine the sequence of units in a course, provided that the six types of units are available to them and that all six are used. The curriculum writers should know there is no evidence to show that any one particular sequence among the six types of units would be more productive in learning than any other. In sum, the problem of sequence is one for research rather than rule. Until research indicates otherwise, each unit should be a self-contained educational event and the classroom teacher should have the option of choosing which unit he feels most likely to succeed in teaching.

Planning Programs in Aesthetic Education for Elementary, Junior, and Senior High Schools

A promising pattern for aesthetic education courses and programs--whether for elementary, junior, or senior high schools--would be to require the classroom teacher to make the judgment about how a course should be weighted in terms of types of units beyond the inclusion of the six basic types. Additional units for producing and responding could then be selected in relation to the students. From the curriculum writers' point of view, each course would have to include more units of each type than could be accommodated in the time calendar. Teachers would then be in a position to determine the appropriate weighting on responding or producing units for their students.

Playing the Curriculum Development Game in Planning Courses and Programs

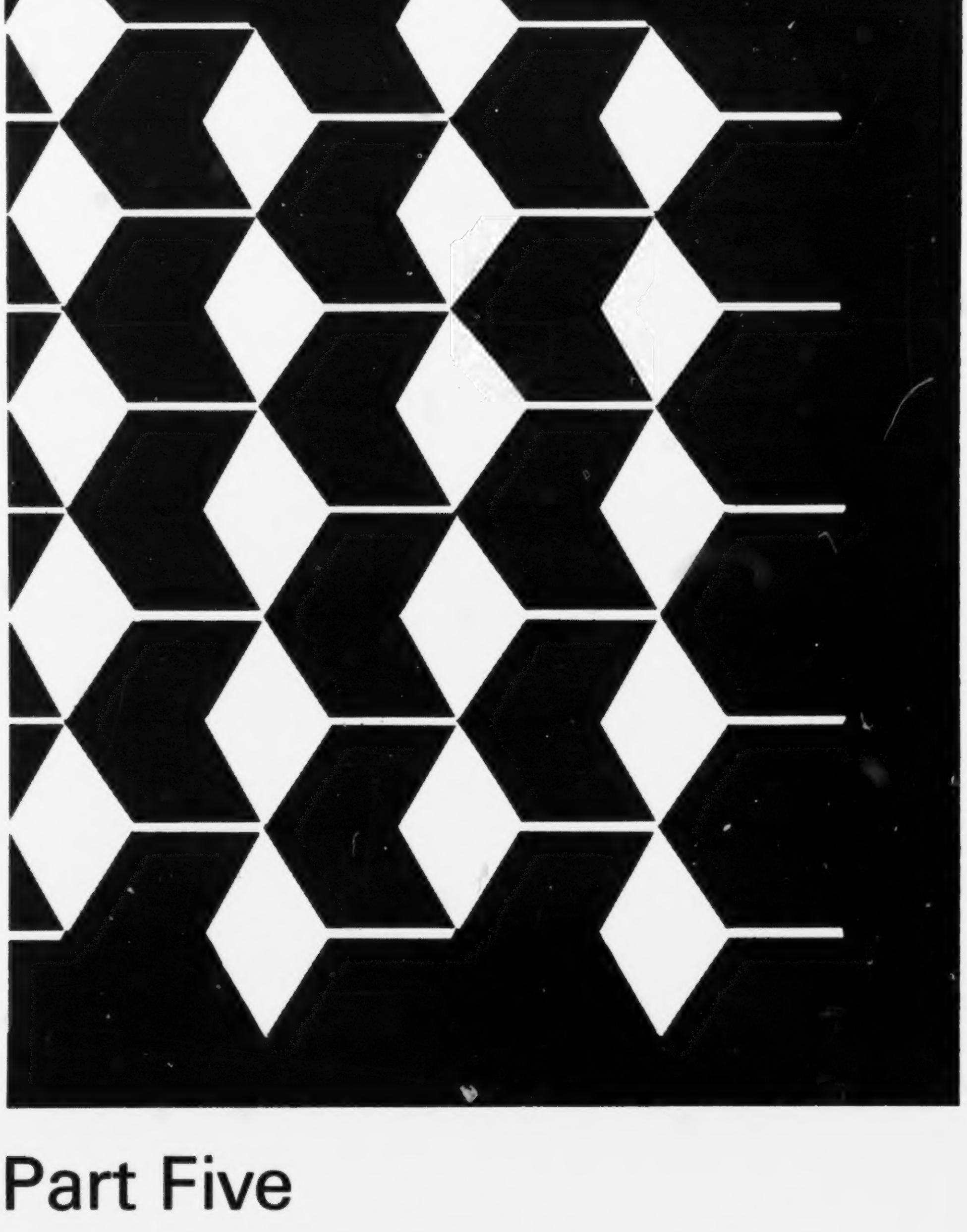
Playing the curriculum development game in planning courses and programs for aesthetic education is somewhat different than playing the game in designing units of instruction. Winning the game at the course or program level is not accomplished by attaining a specific goal as in the game with units of instruction. Rather, playing the game for courses and programs means attaining the general goal for the Aesthetic Education Curriculum Program: TO INCREASE THE STUDENTS' CAPACITY TO EXPERIENCE AESTHETIC QUALITIES IN MAN-MADE AND NATURAL OBJECTS AND EVENTS IN THEIR ENVIRONMENT. Playing the game at the course or program level is also different because there are fewer components. Planning courses entails attention to but one kind of component--the unit of instruction. Furthermore, under the rules already explained, each course is required to contain at least one unit of each of the six types.

Criteria for Evaluating Courses and Programs

The plan for each course in aesthetic education needs to be evaluated in terms of criteria derived from the rules. Accordingly, the criteria for courses would be:

1. Does the course include at least one unit on RESPONSE to aesthetic qualities IN ONE OF THE ARTS?
2. Does the course include at least one unit on PRODUCTION of aesthetic qualities IN ONE OF THE ARTS?
3. Does the course include at least one unit on RESPONSE AND/OR PRODUCTION of aesthetic qualities IN THE GENERAL ENVIRONMENT?
4. Does the course include at least one unit on RESPONSE to similarities and dissimilarities among aesthetic qualities THROUGH JUXTAPOSITION OF AT LEAST TWO OF THE ARTS?
5. Does the course include at least one unit on PRODUCTION of aesthetic qualities THROUGH JUXTAPOSITION OF AT LEAST TWO OF THE ARTS?
6. Does the course include at least one unit on RESPONSE AND/OR PRODUCTION of aesthetic qualities THROUGH JUXTAPOSITION OF AT LEAST ONE OF THE ARTS AND THE GENERAL ENVIRONMENT?
7. Does the course include units which represent A RANGE OF ART FORMS, STYLES, AND PERIODS of artistic development?
8. Does the course include units which represent A RANGE OF POINTS OF VIEW about aesthetic qualities in objects and events?

Evaluation of the design of units of instruction and plans for courses is an important part of curriculum development for aesthetic education. Another kind of evaluation--the unit plan as a classroom event--is equally important. The evaluation of classroom events will be discussed in the part which follows.



Part Five

Guidelines for Evaluating Effects of Curriculum Plans on Classroom Events

PART V: GUIDELINES FOR EVALUATING EFFECTS OF CURRICULUM PLANS ON CLASSROOM EVENTS

The purpose of this part of the *Handbook* is to identify the nature of evaluation in the Aesthetic Education Curriculum Program. More specifically, the purpose is to draw attention to those factors which require appraisal. The development of appropriate evaluational procedures and measures should be one of the central aspects of the entire Program. The task of assessment merits substantial attention from the curriculum writers and the specialists provided by the Laboratory to assist them. The development of evaluation techniques cannot be left to the measurement specialists alone; the curriculum writers should play a central role in this aspect of the Program.

Considerations for Evaluation of Units of Instruction

When a unit of instruction for aesthetic education is developed and a package of curriculum materials produced, the overall design of the unit can be evaluated in relation to the criteria established in Part III of the *Handbook*. However, when the unit of instruction is used in a classroom by a particular teacher with a group of students and with their facilities, new criteria must be applied to evaluate the effectiveness of the curriculum materials in practice.

The package of materials which comprises the unit of instruction is a "curriculum" plan. As the term suggests, it is a design for an educational situation with a specific goal as the end-in-view. The plan tries to anticipate many classroom variables; but in practice, it may be and probably will be modified in a specific classroom situation.

When a unit of instruction is used with a particular class, it produces "classroom events." Classroom events are enormously varied. Such factor as the time of day, the season of the year, the weather, the moods of teachers and students, and the previous activity all accumulate to cause units of instruction as classroom events to exhibit wide variations in educational outcomes. The shifting influences in classrooms require that the evaluation of any unit of instruction in aesthetic education be conducted through trials in different classroom situations.

There are four types of criteria to use as guides in evaluating the events produced in classrooms by a unit of instruction. Three of these evaluate the appropriateness of a unit of instruction to specific situations. The fourth type assesses the effectiveness of a unit of instruction in achieving its goal.

When the plan in a unit of instruction is used in a particular classroom, it becomes possible to compare the specific goal as stated in the unit to the educational outcomes as seen in the classroom events. The degree of coincidence between the unit goal and the outcomes in classroom events is a measure of the effectiveness of the design of the unit (and, it should be noted, the effectiveness of the teaching). Discrepancies between unit goals and educational outcomes should be subjected to examination to determine the modifications necessary to close the gap.

Types of Criteria for Use in Evaluation

1. CRITERIA PERTAINING TO ABILITY (Did the unit of instruction start where the student was?):
    a) Did the sequence within the unit move from less to more difficult concepts and activities?
    b) Did the unit allow for different levels of development, e.g., intellectual, perceptual, kinesthetic, motor, etc.?
    c) Did the unit allow for different aptitudes of the students, e.g., aural, visual, cognitive, etc.?
    d) Were diagnostic procedures employed to identify the needs of atypical students? Were they valid?
    e) Were remedial content and activities provided for atypical students? Were they appropriate?

2. CRITERIA PERTAINING TO STUDENT INVOLVEMENT (Did the unit of instruction consider the student's feelings?):

   a) Were activities included which were relevant to the experience of the age group for which the unit of instruction is intended?

   b) Were the general psychological needs of the students (interests, etc.) reflected in the activities?

3. CRITERIA PERTAINING TO TEACHING THE UNIT (Was it possible to implement the unit of instruction?):

   a) Did the activities and concepts in the unit contribute toward the general goal of aesthetic education?

   b) Were the goals in the unit compatible with the policies and general objectives of the school?

   c) Was the teacher competent to carry out the unit?

   d) Was the teacher provided with the necessary instructional materials to carry out the unit?

   e) Were the necessary physical facilities available to allow the activities in the unit and the use of the instructional materials which were provided?

4. CRITERIA PERTAINING TO ACHIEVEMENT OF GOALS (What did the student achieve from the unit of instruction?):

   a) To what degree did the student extend his understanding of concept "x"?

   b) To what degree did the student master skill "y"?

   c) To what degree did the student learn to apply concept "x" and skill "y" to an aesthetic phenomenon?

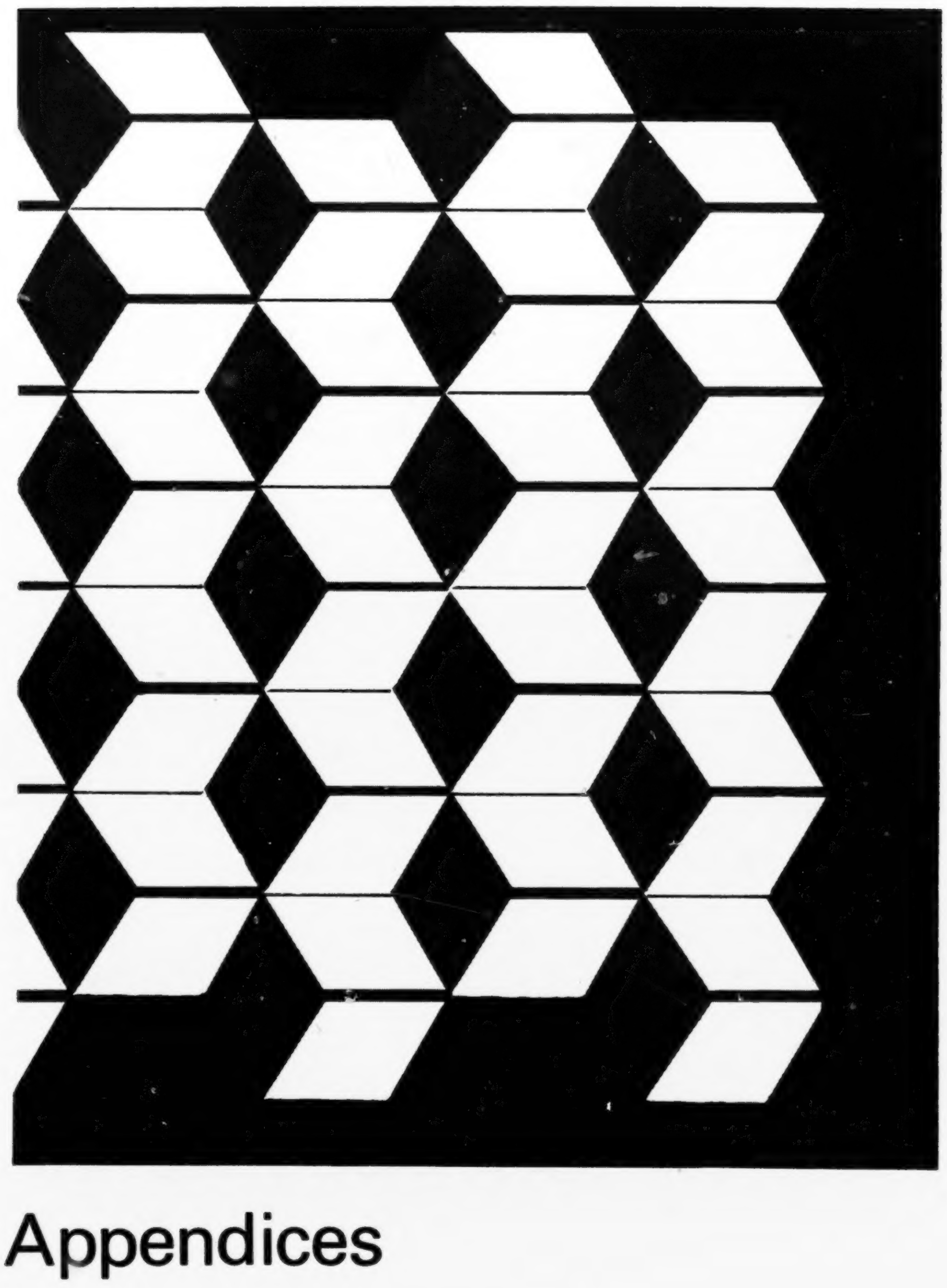
   d) To what degree did the student extend his abilities to experience aesthetic qualities in objects and events in the arts and the general environment?

e) Did activities included cause the student to reflect on his values and beliefs about aesthetic phenomena?

f) Did activities included successfully reveal and shape the student's attitude about the arts and other aesthetic objects and events in the environment?

While the instructional materials and the activity descriptions included in a package will be the most important determinants of the suitability of a unit for the prescribed grade level, the degree of student involvement will probably depend on the nature of the materials, the abilities of students to become engaged with the materials, and the competence of the teacher. Attention to the relationships among these factors will be essential in order to interpret evaluation data and make any necessary revisions in the unit plan.

Unless classroom events induced by a unit of instruction will be evaluated in systematic ways, it will be impossible to identify the sources of weakness. The proper function of evaluation in the Program will help the curriculum writers to create units of instruction with maximum power for achieving the general goal of aesthetic education.



Appendices

This Thesaurus provides groups of words and phrases from which selections can be made to combine into descriptions of educational activities. The words and phrases are neither definitive nor exhaustive. Rather, they are intended to be suggestive and generative. Additionally, effort has been made to maintain an atheoretical attitude in the selection of entries in order to avoid imposing a particular point of view on the materials included here; they can and should be considered from multiple points of view.

The materials in this Thesaurus are divided into two sections: (1) ACTIVITY DESCRIPTORS (verbs) and (2) CENTERS OF ATTENTION AND CONTEXTS (objects).

The activity descriptors are non-technical words and phrases which can be used as verbs in sentences to describe the actions in a variety of activities for students. The centers of attention and contexts are technical words and phrases which can be used in sentences to describe the objects of the actions in the student activities. These words and phrases are derived from the various art fields (dance, literature, music, theatre, visual arts) and the world at large; they constitute possible focal points for student activities.

The materials in both sections are classified primarily for the utility and convenience of the curriculum writer. The classifications are intended to demonstrate the range and variety of possible activities--actions and focal points--which might be considered for inclusion in curriculum plans for aesthetic education.

Using the Thesaurus

The development of curriculum plans for programs in aesthetic education may be facilitated, in part, through the use of paradigm or model descriptions of student activities. Such sentences can be written to function as curriculum plans in terms of anticipated student activities; they also can be written to function as descriptions of student activities in the form of curriculum events as they might appear in the classroom or elsewhere. THE STUDENT SHOULD CREATE A DANCE is an example of a sentence which anticipates a student activity. THE STUDENT IS CREATING A DANCE IN THE CLASSROOM is an example of a sentence which describes a curriculum event. In the ensuing explanations, the illustrations are written as descriptions of curriculum events. This is done solely to simplify the problem of illustrating various forms that sentences might take.

The way to use words and phrases from among the activity descriptors and the contexts and centers of attention is contained within the notion of a grammar. Sentences which describe either curriculum plans or curriculum events ordinarily contain a subject, a verb, and an object.

SUBJECT: The subject of a sentence is usually THE STUDENT. It is also possible that the subject may be A STUDENT (one of the students in a class); THE STUDENTS (the members of the class as a group); THE TEACHER; THE CLASS (the whole class); or SOME OF THE STUDENTS. Any one of these subjects could be modified by indicating the grade or developmental level, geographic region, sex, socio-economic status, school type, or the like.

VERB: Curriculum plan sentences should always be written in the future tense because they anticipate curriculum events. Curriculum event sentences should always be written in the present or past tenses because they describe activities which are either ongoing or completed.

The words and phrases among the activity descriptors are active verbs or verb phrases because they are intended to describe anticipated or ongoing activities--curriculum plans or curriculum events. Therefore, passive sentences, such as THE STUDENT IS CRITICIZED FOR HIS PERFORMANCE IN A PLAY, should be rewritten as SOME STUDENTS (or THE TEACHER) ARE CRITICIZING A STUDENT'S PERFORMANCE IN A PLAY. This is necessary because a person or group of persons is the subject in an educational activity--NEVER the art form or a part of it. The student always acts in relation to the art form, other objects or events, other people, or himself. For similar reasons, a sentence containing the verb TO BE should be transformed into an active sentence. THE STUDENT IS AN ARTIST should be rewritten as THE STUDENT IS PRODUCING A WORK OF ART.

Verbs can, of course, be modified by a negative (NOT), an adverb of time (OCCASIONALLY), a verb of duration (CONTINUES TO), or used in connection with other verbs (CAN, MAY, MIGHT TRY TO, etc.).

OBJECT: The object of a sentence consists of a center of attention within a given context (usually an art form). For example, in THE STUDENT IS IDENTIFYING THE METAPHOR IN A POEM, "METAPHOR," is the center of attention, "POEM," is the context. However, the object of a sentence may consist of a center of attention which is an aspect within the context of another aspect, e.g., THE STUDENT IS EXAMINING THE RHYTHM IN A METAPHOR. A given context might also serve as the object of a sentence, as in THE STUDENT IS COMPARING LITERATURE TO MUSIC where both LITERATURE and MUSIC are contexts. Meaningful descriptive sentences can also be formed without references either to centers of attention or contexts, as THE STUDENT IS TALKING.

Finally, the object of a sentence may be a whole work of art, as THE STUDENT IS LOOKING AT A PAINTING; parts of a work of art, as THE STUDENT IS DESCRIBING THE COMPOSITION OF A PAINTING; an art field itself, as THE STUDENT IS TALKING ABOUT VARIOUS ART FORMS WITHIN THE VISUAL ARTS; things external to a work of art or an art field, as THE STUDENT IS COMPARING HIS OPINION ABOUT LIFE TO THOSE OF AN ARTIST; or, the student himself, as THE STUDENT IS REFLECTING ON HIS FEELINGS.

The relationships between the subject, verb and object, and activity descriptors, centers of attention, and contexts in curriculum sentences can be shown diagrammatically as follows:

SUBJECT		VERB (activity descriptor)	OBJECT (center of attention)		OBJECT (context)
The student	is[1]	doing something	to something	in	a context.
(or)					
The student	is	identifying	the metaphor	in	a poem.

In using the Thesaurus to write curriculum sentences, a subject needs to be identified and selections need to be made from among the activity descriptors to serve as verbs and from among the centers of attention and contexts to serve as objects. Usually, the object of a curriculum sentence is composed of a center of attention and a context is usually expressed by such prepositions as: IN, TO, BY, OF, WITH, ABOUT, AMONG, FOR.

The following sentences show the function of these relational words. In the sentence THE STUDENT IS DESCRIBING THE COMPOSITION IN A CHARCOAL DRAWING OF A STILL LIFE, the word IN expresses the relationship between composition (which is the student's center of attention) and charcoal drawing (which is the context for the specific composition). The word OF expresses the relationship between charcoal drawing (which is a center of attention) within the context of still life.

Finally, the substance of a curriculum sentence consists of the relationship between the subject who is acting and the center of his attention within a context. When this substantive relationship is viewed as a curriculum objective (as described in a curriculum plan sentence) and when the subject displays the desired behaviors, attitudes, etc. (as described in a curriculum event sentence), then the educational objective can be said to have been achieved.

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[1] could, may, might, ought to, should, would, etc.

Limitations

It is evident that the Thesaurus can be used to generate a nearly infinite variety of activity descriptions for curriculum plans. It also can serve to direct attention to aspects of classroom events which should be described for evaluation purposes. Curriculum development, however, requires the selection of particular activities for specific curricula. In order to justify such selections, attention must be given to the sources of content for aesthetic education and the effect of competing value systems. The *Handbook* explains how attention to such value systems can lead to justifiable selections of content for particular activities.

Activity Descriptors

The activity descriptors are organized into seven categories: Analyze, Judge, Perceive, Produce/Perform, React, Talk, and Value. These categories represent general types of activities. Within each category is a list of verbs which can be used to make linguistic distinctions for describing activities pertaining to the general type. The seven categories and their related verbs are presented alphabetically on pages 77-78.

Two kinds of activity descriptors have been excluded from the Thesaurus. These are very general verbs like PUT, PLACE, CARRY, and technical verbs which pertain to SINGING, ACTING, PAINTING, etc. The former are excluded because their definitions are not specific enough to be used in curriculum sentences; the latter are almost limitless and adequate criteria for selection are not available. Also, it is assumed that the curriculum writers will provide technical verbs as they are needed.

Certain words and phrases occur under more than one category. For example, a verb such as "prefer" will be found under the categories ANALYZE and VALUE. In such cases an asterisk follows the verb to forewarn the curriculum writer that the word or phrase may carry different meanings according to its specific use. Hence, the particular use of such a word or phrase must be made clear in any curriculum sentence. The several locations of each asterisked word can be found by consulting the index of descriptors (pp. 81 - 85). In addition, this index can be used for rapid location of words and phrases. Scanning the index may prove helpful to the curriculum writer as he speculates about activities for curriculum plans.

ACTIVITY DESCRIPTORS - ANALYZE

account for, arrange, catalogue, categorize, characterize, choose, cite*, clarify, classify, compare, contrast, define, delineate, demonstrate*, depict, describe, differentiate, discriminate, draw, examine, exclude, explain, explore, express*, give reason for, give the meaning, grade, group, illustrate, include, infer*, inquire, interpret, list, make clear, match, name*, organize, outline, pair, pick, picture, place, point, portray, prefer*, prove*, question*, rank*, read into, represent*, select, separate, show*, sort, study*, symbolize*, test*, translate, understand*, verify*

ACTIVITY DESCRIPTORS - JUDGE

accept, appraise*, approve, ascertain, assess*, assume, believe, comment upon*, conceive*, conclude, consider*, criticize, decide, determine, disapprove, dislike, estimate, evaluate*, favor, feel*, find, form an opinion, gather*, guess, have an idea, imagine, infer*, justify*, look upon, object to, oppose, predict, rank*, rate*, regard*, reject, resolve, review*, suppose*, theorize*, think, tolerate, understand*, value*

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*Asterisked words will be found under other classes. Consult index for alternate locations.

ACTIVITY DESCRIPTORS - PERCEIVE

apprehend*, attend, be acquainted, be aware of*, be conscious of, comprehend, conceive*, detect, discern, discover, distinguish, experience*, get the idea, grasp, identify, know*, look*, make out, name*, notice, observe*, realize*, recognize, respond*, see, sense, understand*, view, watch, witness

ACTIVITY DESCRIPTORS - PRODUCE/PERFORM

accomplish, achieve, act, adapt, add, adjust, alter, amplify, assemble, attain, bring about, build, carry out, carry through, cause, change, collect, combine, complete, compose, construct, control, correct, create, demonstrate*, develop, devise, display, do, elaborate, employ, enlarge, erect, execute, exhibit, expand, experiment, express*, extend, fashion, form, formulate, fulfill, gather*, generate, improve, improvise, incorporate, indicate, invent, join, make, manage, manipulate*, modify, obtain, operate, order*, originate, perform, plan, practice, prepare, present*, produce, put together, realize*, rearrange, render, reorder, represent*, reshape, reveal, revise, set up, shape, show*, structure, succeed, symbolize*, transform, try out, use, utilize, work, work out

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*Asterisked words will be found under other classes. Consult index for alternate locations.

ACTIVITY DESCRIPTORS - REACT

apprehend*, be aware of*, empathize, encounter, examine*, experience*, feel*, go through, handle*, hear, know*, listen, look*, manipulate, perceive*, react, respond*, see*, sense*, smell, suppose*, sympathize, taste, test*, touch, undergo

ACTIVITY DESCRIPTORS - TALK

acknowledge, admit, analyze*, answer, argue, ask, cite*, comment, comment upon*, communicate, concede, consider*, contend, contest, converse, convey, deal with, debate, declare, disclose, discuss, dispute, examine*, express*, generalize, go into, handle*, hypothesize, investigate, justify*, mention, name*, note, observe*, present*, propose, prove*, question*, rationalize, reason recall, recite, reflect, relate, remember, reply, report, review*, say, speak, speculate, state, study*, suggest, take sides, take up, talk, talk over, tell, theorize*, treat, verbalize, verify*

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*Asterisked words will be found under other classes. Consult index for alternate locations.

ACTIVITY DESCRIPTORS - VALUE

admire, appraise*, appreciate, assess*, care for, estimate*, evaluate, gauge, give importance to, like, order*, prefer*, prize, rank*, rate*, rate highly, regard*, respect, think highly of, treasure, weigh

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*Asterisked words will be found under other classes. Consult index for alternate locations.

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Centers of Attention and Contexts

The centers of attention and contexts provide possible focal points for student activities in a program in aesthetic education. In the form of words and phrases these centers of attention and contexts can function as the objects of curriculum sentences. The centers of attention within contexts represent aspects of aesthetic phenomena and relationships among them. They are arranged in the following six categories.

NATURAL AND MAN-MADE OBJECTS AND EVENTS
GENERAL CHARACTERISTICS OF ART FORMS
FUNCTIONS OF ART FORMS
SENSUOUS QUALITIES OF ART FORMS
PERSONS CONCERNED WITH THE ARTISTIC COMMUNITY
SETTINGS FOR THE ARTS

The purpose of the six categories and their subdivisions is to provide the curriculum writers with a suggestive display of aesthetic phenomena which should be considered in curriculum planning. The reasons for using these categories and their subdivisions are implicit in the descriptions which follow.

Natural and Man-made Objects and Events

This category provides a means for classifying objects and events that are potential sources of aesthetic qualities. It includes the five man-made objects and events. Since no finite distinctions can be made between any two arts or between the arts and the general environment, this category represents necessary and yet arbitrary and incomplete distinctions among the phenomena to which aesthetic education can attend.

General Characteristics of Art Forms

For each of the arts, this category provides an organization designed to suggest relationships among elements in the art form. Each organization reflects a conception of the art form. Other ways to make distinctions and to show relationships among elements in an art form should be considered.

There are four subdivisions in this category: Medium, Structure, Subject Matter and Theme, and Style and Idiom. The subdivisions are described as follows:

MEDIUM: the vehicle of the work of art which an artist uses to convey his intent. Medium encompasses: (1) materials employed, e.g., the body in dance, language in literature, an instrument in music, an event in theatre, paint in the visual arts; (2) techniques used to manipulate these materials, e.g., body flow in dance, rhetorical trope in literature, dynamics in music, blocking in theatre, impasto in painting.

Among natural objects and events in the environment, the medium consists only of a material formed through some natural process, e.g., an agate by replacement, an acorn by growth. In man-made objects and events, the medium would include materials and forming processes as in the arts.

STRUCTURE: the organization of the sensuous qualities of a medium; the form which is, or which embodies the content of, the work of art. Structure can also be described through relationships between and among sensuous qualities, e.g., repetition with inversion in dance, temporal sequence in literature, repetition with development in music, foreshadowing in theatre, symmetrical balance in the visual arts.

The structure of natural and man-made objects and events can be described in terms similar to those employed for art forms and through concepts pertaining to nature and science.

SUBJECT MATTER AND THEME: any explicit idea or image in a work of art.

STYLE AND IDIOM: recurrent and distinctive features within a work of art or among works of art. Style is usually associated with relatively pervasive characteristics in a group of works or objects. Idiom is typically used to describe the unique and particular characteristics of an individual, a period or movement, or a medium or instrument. The terms "style" and "idiom" are not generally applied outside the arts.

Functions of Art Forms

This category lists purposes for which a work of art might have been created. The purposes may be (1) aesthetic or (2) utilitarian. The aesthetic purpose is for its intrinsic appeal; the utilitarian purpose may serve a religious, domestic or industrial function. A single work of art can serve both purposes.

Sensuous Qualities

This category is concerned with the qualities associated with uses of a medium which are perceived through the senses--seeing, hearing, tasting, touching, and smelling. Sensuous qualities are usually perceived on a continuum such as fast to slow and light to dark; or they are perceived as pervasive phenomena--reddishness, angularity, fluidity, gradual modulation, rising action.

Persons Concerned with the Artistic Community

This category provides a list of producers and consumers of works of art. This list also includes people who in one way or another influence the directions art may take or the understandings one may gain from experiences with art.

Settings for the Arts

This category lists a variety of places where one is likely to encounter works of art or to experience aesthetic events.

In order to avoid imposing a point of view on the materials contained in the centers of attention and contexts, items are arranged alphabetically in each of the six categories.

NATURAL AND MAN-MADE OBJECTS AND EVENTS - DANCE

acrobatic
allemande
ballet
bouree
contemporary
courante
danse royale
dramatic
estampie
festive
fox trot
funeral
gaillarde
galop
gavotte
gigue
gymnastic
jazz
mimetic
minuet
musical comedy
pantomime
pavane
quadrille
rings
rounds
sacred
sarabande
secular
soft-shoe
square
tap
waltz
war

NATURAL AND MAN-MADE OBJECTS AND EVENTS - LITERATURE

article
aubade
autobiography
biography
book
comic book
diary
drama (see theatre)
epic poem
epigram
essay
fable
haiku
joke
journal
letter
limerick
lyric poem
myth
narrative poem
non-fiction
novel
parody
poem
poetic drama
pun
radio drama
riddle
short fiction (story)
sonnet
tale
television drama
verse

NATURAL AND MAN-MADE OBJECTS AND EVENTS - MUSIC

ballad
canon
cantata
concerto
etude
fantasia
free form
fugue
jazz
madrigal
march
mass
one-part song
opera
oratorio
plain song
prelude
program music
rhapsody
rondo
round
sonata
sonata allegro
song cycle
symphony
suite
toccata

NATURAL AND MAN-MADE OBJECTS AND EVENTS - THEATRE

burlesque
comedy
dance drama
drame
farce
happenings
histories (documentaries)
improvisations
  socio-drama
  psycho-drama
masque
melodrama
mime
monologue
musical comedy
night club act
theatre games
tragedy
transformations

NATURAL AND MAN-MADE OBJECTS AND EVENTS - VISUAL ARTS

advertisement
arch
architecture
aquatint
assemblage
basketry
bas-relief
book
bridge
building
calligraphy
caricature
cathedral
ceramic
chapel
church
collage
computer graphics

NATURAL AND MAN-MADE OBJECTS AND EVENTS - VISUAL ARTS (continued)

computer sculpture
construction
costume
design
drawing
embroidery
enamel
engraving
etching
factory
film
fountain
fresco
furniture
garden
glass
graphics
happening
highway
house
illumination
jewelry
lace
lithograph
liturgical object
manuscript
mask
medal
mezzotint
mobile
monument
mosaic
mural
musical instrument
palace
painting
photograph
porcelain
poster
print
rug
sculpture
serigraph
stained glass window
statue
synagogue
temple
textile
tomb
tool
typography
utensil
vase
watercolor
woodcut

NATURAL AND MAN-MADE OBJECTS AND EVENTS - NATURAL

animal
coal
comet
driftwood
eclipse
fish
flood
flower
fog
forest fire
fossil
fruit
fungus
hurricane
insect
leaf
lightning
meteor
micro-organism
mold
moon
mountain
mud
nebula
northern lights
nova
oil
planet
rain
reptile
river
sand
seashell

NATURAL AND MAN-MADE OBJECTS AND EVENTS - NATURAL (continued)

sleet
smoke
snow
spice
spray
star
steam
stone
storm
sun
sunset
thunder
tide
tornado
tree
vegetable
volcanic eruption
water
waterspout
wind

NATURAL AND MAN-MADE OBJECTS AND EVENTS - MAN-MADE

acrobatic
aerobatic
airplane
alphabet
automobile
bakery
boat
brick
candy
cement
chart
cheese
circus
computer
crowd
derrick
diagram
diving
dock
drug
engine
fair
feast
flying
food
formula
funeral
garbage dump
glass
instrument
liquor
magazine
map
meat
metal
microscope
motorcycle
newspaper
paper
parachuting
pastry
perfume
phonograph
plan
plastic
racing
radio
refinery
riot
rocket
running
sailing
siren
skiing
soap
soaring
soft drink
swimming
telescope
television
textile
tile
tool
train
tunnel
typewriter
war
wine

GENERAL CHARACTERISTICS OF ART FORMS - DANCE

MEDIUM

Materials

- backdrops
- body--bodies
- costumes
- films
- furniture
- lights
- music
- narration
- plots
- projections
- properties
- scenarios
- sets
- sounds
- space
- structure
- vocal sounds
  - singing
  - speaking

Techniques

- balance
- beats
- elevation
- endurance
- falls
- flexibility
- improvisation
- interpretation
- partnering
- phrasing
- point-work
- rhythmic awareness
- turning

STRUCTURE

Body--Bodies

- design
  - symmetrical--asymmetrical movement
- formations
  - circle
  - line
  - square
- implied relationships between
  - body--space
  - bodies--space
  - body--body--space
  - bodies--bodies--space

GENERAL CHARACTERISTICS OF ART FORMS - DANCE

STRUCTURE (continued)

Energy (dynamics)

- held in (bound)
- let loose (free-flow)
- percussive
- strong or weak
- sustained (legato)
- stacatto
- swinging
- vibratory

Form

- ABA
- canon
- change
- collage
- contrasting themes
- development
- free
- improvisation
- inversion of themes
- montage
  - juxtaposed segments
- *non sequitur* material
- open (non-repetitive)
- repetition
- rondo
- transitions
- variation

Movement

- balancing
- bending
- contact of one body with another
  - embracing
  - holding aloft
  - leaning
  - lying on
  - manipulating
  - sitting
- contact of part of body with floor
  - brushing
  - patting
  - rubbing
  - stamping
  - tapping

GENERAL CHARACTERISTICS OF ART FORMS - DANCE

STRUCTURE (continued)

- contact of part of body with other parts
  - beating
  - clapping
  - holding
  - lifting
  - slapping
  - stroking
  - supporting
  - touching
  - twisting
- contracting
- dropping
- elevation steps
  - from both feet to one foot
  - from one foot to both feet
  - hopping
  - jumping
  - leaping
- falling
- flexing
- gesturing
- lifting
- manipulating props
- miming
- posing
- reaching
- rocking
- rolling
- rotating
- shaking
- shifting
- sliding
- somersaulting
- stretching
- swaying
- swinging
- traveling steps
- turning
- twisting

Order

- building units or phrases into sequences
- progression

Phrase

- direction
- movement
- rhythm
- shape

GENERAL CHARACTERISTICS OF ART FORMS - DANCE

STRUCTURE (continued)

Rhythm

- accent
- duration
- pulse
- tempo

Space

- design of bodies in space
  - how
    - in lines, circles
  - where
    - center, right, upstage
  - symmetrical--asymmetrical
- dimension of movement
  - big--little
  - large--small
  - narrow--wide
- direction of movement
  - forward--backward
  - side--diagonal
  - up--down
- illusion of sub-areas
- level of bodies (vertical or in depth)
  - high
  - low
  - middle
- paths
  - curved
  - straight
  - zig-zag

Subject Matter and Theme

- character study
  - autobiography
  - biography
- commentary
- depiction of mood, environment
- dramatic impulses (abstracted)
  - man--woman
  - victim--aggressor

GENERAL CHARACTERISTICS OF ART FORMS - DANCE

STRUCTURE (continued)

- elements of story
- movement
- pantomime
- plotless
- satiric
- satiric comment
- story

Style

relationships between forms:
- in terms of dancers - Grahamesque
- in terms of geography--English style
- in terms of history--Medieval
- in terms of taste--country dance
- in terms of tradition--Phyrrhic dance
- in terms of combinations of these

GENERAL CHARACTERISTICS OF ART FORMS - LITERATURE

MEDIUM

Materials

- language
  - morphemes
  - phonemes
- grammatical units
  - chapters
  - clauses
  - paragraphs
  - pause
  - phrases
  - sections
  - sentences
  - verse
  - words

GENERAL CHARACTERISTICS OF ART FORMS - LITERATURE

MEDIUM (continued)

Techniques

- compositional
  - connecting
  - modifying
  - repeating
  - separating
- devices
  - allusion
  - ambiguity
  - connotation
  - dialogue
  - exposition
  - figure of speech
  - genre
  - hiatus
  - imagery
  - logical constructs
  - metaphor
  - point-of-view
  - rhetorical trope (paradox, zeugma, etc.)
  - simile
  - stream of consciousness
  - symbol
- presentational
  - speaking
  - typing
  - writing

STRUCTURE

Format

- conventions
- layout
- printing
- typography

Plot

- character relationships
- image patterns
- logical relationships
- organizing principle
- pace
- temporal sequence

GENERAL CHARACTERISTICS OF ART FORMS - LITERATURE

STRUCTURE (continued)

Set of Relationships

- relationships between language and content
- relationships between content and technique
- relationships between language and technique
- relationships between content and format
- relationships between technique and format
- relationships between format and devices
- relationships between devices and function
- relationships between function and structure
- relationships between parts and wholes

Sing-referent Relationships

Syntax and Syntactical Patterns

Total Structure

- Gestalt

SUBJECT MATTER AND THEME

Abstractions

- adages
- morals
- themes

Attitudes of Author

- emotional
- intellectual

Characters

- actions of characters
- statements of characters

GENERAL CHARACTERISTICS OF ART FORMS - LITERATURE

SUBJECT MATTER AND THEME (continued)

- Implied Audience
- Setting
  - intellectual
  - temporal
  - physical
- Mood

STYLE

- Connecting point between works
  - archetype
  - icon
  - motif
  - myth
  - source
  - subject
  - symbol
  - theme
- In terms of artist--Dickensian
- In terms of critic--Aristotelian
- In terms of geography--French Literature
- In terms of history--Elizabethan
- In terms of taste--Popular
- In terms of tradition--Romantic
- In terms of combinations of these

GENERAL CHARACTERISTICS OF ART FORMS - MUSIC

MEDIUM

Materials

- the voice
- groups of voices
- an instrument
- groups of instruments
- combinations of voices and instruments
- other sounds of music

Techniques

- use of the medium
  - usual
  - experimental

thick--thin
high--low pitch

STRUCTURE

Harmony

- simple--complex structure
- tonal--atonal
- consonant--dissonant quality
- thick--thin density
- block chords
- harmonic patterns
- strong--weak cadence
- few--many modulations
- gradual--abrupt
- usual--unusual modulations
- jagged--smooth shape
- infrequent changes of pace
- frequent changes of pace
- accompaniment (prominence)
- main content (prominence)

GENERAL CHARACTERISTICS OF ART FORMS-- MUSIC

STRUCTURE (continued)

Intervals

- small steps--large leads
- major--minor, other

Melody

- short--long melodies
- upward--downward melodies
- jagged--smooth melodies
- high--low melodies
- narrow--wide pitch range
- strong--weak cadences
- simple--complex melodic structure
- motivic--complete melodic usage

Form

- principles
  - unity variety
- procedures
  - contrast repetition
  - development variation
- forms based on repetition
- forms based on repetition with contrast
- forms based on repetition with variation
- forms based on repetition with development
- free forms

Rhythm

- tempo
  - slow--fast
  - ritardando--accelerando

GENERAL CHARACTERISTICS OF ART FORMS - MUSIC

STRUCTURE (continued)

- pulse
  - grouping (meter)
    - 1 2 3 etc.
    - regular--irregular
    - strong--weak
- notes
  - long--short
  - legato--staccato
- accents
  - strong--weak
  - regular--irregular
- rubato
  - none--much
- pace
  - static--active
- patterns
  - simple--complex

Texture

- monophonic
- polyphonic
  - imitative--nonimitative
  - blending--contrasting color
  - thin--thick sonority
- homophonic
  - melody and blending accompaniment
  - melody and contrasting accompaniment
  - blending--contrasting color
  - thick--thin sonority
- mixed texture
  - polyphonic--homophonic

GENERAL CHARACTERISTICS OF ART FORMS - MUSIC

SUBJECT MATTER AND THEME

Program Music

story
depiction
tone painting
words

STYLE

A musically coherent period in a composer's total output: "early Beethoven"

A composer's total output: "Mozartean"

A musically coherent output of several composers: "12 tone school of composition"

A musically coherent output of a large group of composers: "Russian music"

A musically coherent output of a limited period of time: "late Romanticism"

A musically coherent output of a large period of time: "Baroque"

A musically coherent output of a large section of the world regardless of the time: "Western music"

GENERAL CHARACTERISTICS OF ART FORMS - THEATRE

MEDIUM

Materials

- actor's body
- actor's voice
- audiences
- brochures
- costumes
- lighting
- live sound
  - audience
  - orchestra
  - voices
- posters
- programs
- projections
- properties
- recorded sound
- scripts
  - (actions to be depicted)
- sets
- stage
- theatre decor

Techniques

- blocking
  - balancing
  - business
  - crossing
  - countering
- casting
- circuiting
- cutting
- designing
  - costumes
  - lighting
  - properties
  - sets
- dimming
- editing
- focussing
- geling
- hanging
- make-up
  - graying
  - lining
  - shadowing
- mixing
- playwrighting
- reading
  - interpreting
  - coloring
  - entoning
  - enunciating
  - placing
  - projecting
- recording

GENERAL CHARACTERISTICS OF ART FORMS - THEATRE

STRUCTURE

- Alienation
- Blocking
- Characterization
- Contrast
- Denouement
- Exposition
- Falling Action
- Focus
- Foreshadowing
- Hue
- Intensity
- Misunderstanding
- Movement
- Obligatory Scene
- Pace
- Presence
- *Quid Pro Quo*
- Relationship of Characters
- Repetition
- Rhythm
- Rising Action
- Selection
- Surprise
- Suspense
- Tempo
- Transformation
- Visibility

SUBJECT MATTER AND THEME

- Human Interaction
  - with self
  - with others
  - with non-human environment

STYLE

- Absurd
- Classic
- Commedia dell' arte
- Constructionist
- Elizabethan
- Expressionistic
- Formal
  - Balinese
  - Kabuki
- Neo-Classic
- Presentational
- Realistic/Naturalistic
- Representational
- Restoration
- Romantic
- Surrealistic
- Symbolistic
- Theatrical

GENERAL CHARACTERISTICS OF ART FORMS - THEATRE

STYLE

- Noh
- Peking Opera
- Improvisational

GENERAL CHARACTERISTICS OF ART FORMS - VISUAL ARTS

MEDIUM

Materials

- acid
- canvas
- casein
- cement
- chalk
- charcoal
- clay
- concrete
- crayon
- dye
- enamel
- encaustics
- fabric
- film
- gem
- gesso
- glass
- gouche
- ink
- ivory
- lacquer
- leather
- light
- metal
- paint
- paper
- pastel
- pencil
- plaster
- plastic
- reed
- resin
- rouge
- rubber
- sand
- solder
- stone
- stucco
- varnish
- wax
- wood
- yarn

GENERAL CHARACTERISTICS OF ART FORMS - VISUAL ARTS

MEDIUM (continued)

Techniques

abstraction
alla prima
allegory
animation
annealing
bending
blow-ups
burnishing
carving
casting
cementing
chasing
chiaroscuro
cire-perdue
close-ups
coiling
composition
contrast
contrapposto
cross-hatching
cutting
design
developing
dissolves
drawing
drilling
dry brush
dry-point
dubbing
dyeing
editing
embossing
enameling
engraving
imagery
imitation
impasto
inlaying
intaglio
juxtaposition
knitting
laminating
laying-out
lettering
lighting
modeling
naturalism
painting
pattern
perspective
polishing
printing
programming
proportion
raising
recording
repetition
repousse
repousseoir
representation
rubbing
sanding
sawing
scraping
sfumato
shading
sketching
soldering

GENERAL CHARACTERISTICS OF ART FORMS - VISUAL ARTS

MEDIUM (continued)

- etching
- fade-ins (outs)
- filing
- filming
- focussing
- fusing
- glazing
- glueing
- gouging
- graining
- grinding
- hammering
- illusionism
- spinning
- spraying
- staining
- stenciling
- superimposition
- symbolism
- *tenebroso*
- throwing
- tooling
- turning
- weaving
- welding

STRUCTURE

Formal Relationships

- asymmetry
- balance
- complexity
- composition
- continuity
- contrast
- design
- dynamics
- emphasis
- gradation
- harmony
- multiplicity
- pattern
- proportion
- repetition
- rhythm
- simplicity
- symmetry
- tension
- unity
- variety

Qualitative Relationships

- relation of part to part
- relation of part to parts
- relation of parts to parts

GENERAL CHARACTERISTICS OF ART FORMS - VISUAL ARTS

STRUCTURE (continued)

- relation of part to whole
- relation of parts to whole
- relation of wholes to wholes

SUBJECT MATTER AND THEME

Idioms

Images

Motifs

Styles

Subject Matter

- dreams
- emotions
- fantasies
- figures
  - allegorical
  - mythological
  - nudes
  - single portraits
  - group portraits
- historical events
- landscapes
- religious events
- still-lifes
  - flowers
  - interiors
  - tables of fruit

Symbols

Themes

- allegorical
- fantasy
- figural
  - allegorical
  - nude
- genre
- historical
- landscape
  - heroic
  - perspectival

GENERAL CHARACTERISTICS OF ART FORMS - VISUAL ARTS

SUBJECT MATTER AND THEME (continued)

- single portrait
- group portrait
- human
- animal
- fantasy
- mythological
- religious
- still-life

STYLE

Temporal

- pre-historical
  - Paleolithic
  - Upper-Paleolithic
  - Neolithic
  - Bronze Age
  - Stone Age
  - Iron Age
- Egyptian
- Greek
- Byzantine
- Etruscan
- Roman
- Early Christian
- Medieval
- Carolingian
- Ottonian
- Gothic
- Renaissance
- Baroque
- 18th Century
- 19th Century
- 20th Century
- Pre-Columbian
- Columbian
- Ming
- Sung
- Chou
- Han
- Fugiwara
- Kamakura
- Ashikaga
- Nara

Geographical

- African
- American
- Assyrian
- Chinese
- Egyptian
- European
- Italian
- Japanese
- Korean
- Oceanic
- Northern European
- Persian

GENERAL CHARACTERISITCS OF ART FORMS - VISUAL ARTS

STYLE (continued)

Greek
Indian
Peruvian
Sumerian

Cultural

Balinese
Celtic
Chinese
Egyptian
Eskimo
Ibu
Kwaktuil
Maori
Mayan
Minoan
Moorish
Navajo
Peloponnesian
Roman
Senafu
Sioux

Types of Styles

abstract
abstract-geometric
anti-mannerist
archaic
baroque
classic
impressionistic
mannerist
naturalistic
neo-classic
non-objective
painterly
realistic
representational
romantic

School/Custom/Tradition

Abstract Expressionism
Ash Can
Barbizon
Bauhaus
Blaue Reiter
Byzantine
Cinema Verite
Constructivism
Coptic
Hudson River
Impressionism
Minimal
Naturalism
New Realism
Op
Orphism
Pointillism
Pop

GENERAL CHARACTERISTICS OF ART FORMS - VISUAL ARTS

STYLE (continued)

Cubism
Dadaism
Expressionism
Fauvism
Florentine
Futurism
Giotto
Hard-edge
Hellenistic
Precisionism
Primitivism
Realism
Regionalism
Siennese
Sung
Surrealism
Venetian
Yamato-e

Idioms (individual artists)

Bergman
Bernini
Bramante
Brunelleschi
Cellini
Duccio
Fellini
Giotto
Kurosawa
Rembrandt
Tours
Van Gogh
F. L. Wright

Fusion of Styles

Etruscan-Italian
French Baroque
Graeco-Roman
Hellenistic
Italian Renaissance
Northern Renaissance
Spanish Gothic

FUNCTIONS OF ART FORMS

- aesthetic
- amusing
- artistic
- cathartic
- commemorative
- commentative
- commercial
- cultural
- decorative
- economic
- educational
- entertaining
- experiential
- expressive
- historical
- hypnotic
- instructional
- magical
- moral
- persuasive
- political
- practical
- propagandistic
- psychological
- religious
- satirical
- sensitizing
- social
  - didactic
  - satiric
- spiritual
- stimulating
- therapeutic

SENSUOUS QUALITIES

Color

advancing--receding
bright--dull
light--dark
opaque--transparent
pure--mixed
saturated
strong--weak
warm--cool

Energy or Tension

active--passive
diminishing--augmenting
directed--free
free--bound
high--low
stable--unstable
static--dynamic
strong--weak

Form or Shape

concave--convex
conical
curvilinear
foreshortened
free-bound
geometric--biomorphic
natural--artificial
parabolic
pyramidal
rectangular
rigid
simple--complex
transparent--opaque
triangular

Images

imaginary--real
real--imitated
virtual--real

Light

artificial--natural
bright--dim
direct--reflected
light-shade

SENSUOUS QUALITIES

Light (continued)

bright--dull
dark--light
direct--indirect
night--day
reflected--absorbed

Line

convergent--divergent
dark--light
heavy--light
jagged--smooth
parallel
pointed--obtuse
straight--zig zag
thick--thin

Mass or Volume

big--small
bulky
empty--filled
heavy--light
solid--open
stable--unstable

Movement (motion)

accelerated
circular--straight
convergent--divergent
crosswise--lengthwise
fast--slow
forward--backward
real--virtual--implied
side--diagonal
spontaneous--directed
up--down

Size

changing--stable
exaggerated
large--small
little--big
microscopic--telescopic
natural (real)
proportional
reduced
relative
tall-short

SENSUOUS QUALITIES

Smell

acrid--sweet
burning
pungent
spicy

Sound

big--small
changing--stable
close--distant
complex--simple
diminishing--argumenting
high--low
loud--soft
natural--artificial
shrill--mellow

Space

deep--shallow
empty--filled
extended--enclosed
interstitial
narrow--wide
open--closed
vast--small

Taste

bitter--sweet
bland--spicy
hot--cold
piquant
salty
sweet--sour

Texture (surface)

artificial--natural
course
even--uneven
granular
harsh
porous
raised--lowered
real--simulated
regular--irregular
rough--smooth

SENSUOUS QUALITIES

Texture (surface) (continued)

metallic
pebbled
soft--hard

Time

endless
expanding--contracting
fast--slow
implied
long--short
present--past--future
real--unreal
virtual

PERSONS CONCERNED WITH THE ARTISTIC COMMUNITY

- actor
- administrator
- aesthetician
- anthropologist
- archaeologist
- architect
- archivist
- artist
- author
- ballerina
- ballet company
- band
- board member
- calligrapher
- cartoonist
- ceramist
- choreographer
- collector
- commercial artist
- composer
- conductor
- connoisseur
- costume designer
- craftsman
- critic
- curator
- dance company
- dancer
- dealer
- designer
- director
- docent
- educator
- film director
- film producer
- goldsmith
- historian
- illuminator
- illustrator
- instrumentalist
- journalist
- librarian
- librettist
- light designer
- manager
- mimist
- museum director
- musician
- novelist
- opera company
- orchestra
- painter
- parent
- performer
- philosopher
- photographer
- playwright
- poet
- printmaker
- producer
- psychologist
- publisher
- reader
- reviewer
- scenarist
- scientist
- sculptor
- set designer
- silversmith
- singer
- sociologist
- student
- weaver
- writer

SETTINGS FOR THE ARTS

- arenas
- auditoriums
- band shells
- banks
- books
- brochures
- catalogues
- cemeteries
- churches
- cinemas
- classrooms
- concert halls
- craft shops
- factories
- film strips
- films
- galleries
- gardens
- homes
- laboratories
- lecture halls
- libraries
- magazines
- malls
- monasteries
- museums
- neighborhoods
- newspapers
- outdoor camps
- parks
- pavilions
- playgrounds
- prints
- radio
- records
- reproductions
- schools
- slides
- stadia
- stages
- stores
- streets
- studios
- tapes
- television
- theatres
- workshops

This appendix includes 1686 curriculum sentences to provide curriculum writers with paradigm descriptions of educational activities in dance, literature, music, theatre, visual arts, popular arts and the general environment. The *Thesaurus, Appendix A,* served as the basis for composing these sentences. The lists of activity descriptors in the *Thesaurus* provided the verbs used in the sentences; the section "Centers of Attention and Contexts" of the *Thesaurus* was used to develop the object for each sentence.

The object in each sentence is written to convey both general and specific meanings. These two ways of writing (general and specific) are used so that each sentence will perform two functions: (1) describe an activity which can be generalized for a variety of artists, techniques, works of art, or objects and events in the environment; and (2) describe an activity directed toward a particular work of art or artist. A sentence written for general meaning would read: "The student describes use of technique in painting." When written for specific meaning, the same sentence would read: "The student describes (Van Gogh's) use of (impasto) technique in painting (*The Starry Night*)."

The 1686 curriculum sentences are grouped into 281 sets. There are six sentences in a set; each sentence in the set uses the same activity descriptor and each is written as an example of an activity pertaining to one of the five arts and the general environment. Grouping the curriculum sentences in this fashion enables the curriculum writer to recognize similarities and differences among activities in the several arts.[1] The following group of six sentences, with the activity descriptor underlined, is typical of each set.

> DANCE: The student accepts[2] the (French) *pas de basque* as a basic (European) folk dance step.
>
> LITERATURE: The student accepts[2] unusual characteristics of style (like those of James Joyce in *Ulysses*) in order to understand the modern novel.
>
> MUSIC: The student accepts[2] the device of 12-tone technique (by Schoenberg) in contemporary music (*Suite for Piano, Op. 25*).
>
> THEATRE: Students accept[2] dramatic revivals (Ibsen) by established actors (Olivier) and actresses (Simone Signoret).
>
> VISUAL ARTS: The student accepts[2] (Minimal) sculpture as an art form.
>
> GENERAL: The student accepts[2] a (Phenomenological) theory of aesthetics as a means of explaining aesthetic experiences.

The 281 sets of curriculum sentences are presented in two forms: (1) in the text of this appendix, with each set of sentences numbered in order and placed alphabetically according to the activity descriptor; and (2) in a supplementary package on McBee Keysort cards with each set of six sentences on one card. All of the curriculum sentences are included in this appendix in order to make generally available this aspect of work done in Phase I of the Aesthetic Education Curriculum Program. The Keysort card presentation was developed to facilitate the work of the members of the curriculum writing team in Phase II of the Program by providing the curriculum sentences in a flexible form for easy extraction and use in innumerable combinations, and for simplified retrieval. The Keysort card packages were duplicated in a very limited quantity.

---

[1] It has not been possible to write a meaningful curriculum sentence in a particular art field for every activity descriptor. In the few instances where this has occurred, the omission is noted as "not appropriate."

[2] For purposes of curriculum planning, it should be noted that the activity descriptor (the verb) can be modified as follows: is, should, ought, might, can, cannot, should not, etc.

The sets of curriculum sentences, as presented in this appendix, are indexed in two ways: (1) in alphabetical order on pages 141-145 with the assigned code number to facilitate location in the text; and (2) through the categories of the activity descriptors on pages 135-141 as provided in *Appendix A: Thesaurus*, using the same code numbers, in order to make visible the similarities and variations of descriptors within a category.

The sets of curriculum sentences printed on Keysort cards are also retrievable using the same indices as those just described. For purposes of alphabetical retrieval, each keysort card has a CODE NUMBER represented by notches along the upper edge of the card. For retrieval by category each Keysort Card has a CODE POSITION represented by notches along the right-hand edge of the card. The procedures for retrieval of Keysort Cards by number and by category are explained in the section which follows.

The Coding of the Curriculum Sentences on the Keysort Cards

Each Keysort card has a row of holes around its periphery and each hole has two numbers. The inner row of numbers is used to identify CODE POSITIONS; the outer row identifies CODE NUMBERS. Figure 4 illustrates such a card.

By notching selected holes on a card it is possible to code it for retrieval. For example, if there were a stack of keysort cards with materials in several classifications, one classification containing curriculum sentences and others containing different materials, then a notch at one particular hole (see figure 5 for code position R1) on the curriculum sentence cards and notches at other holes on cards with the other kinds of materials would make it possible to separate the class of curriculum sentence cards from the others. When cards are so notched, then the code positions of the notches are used to sort the cards for retrieval as follows:

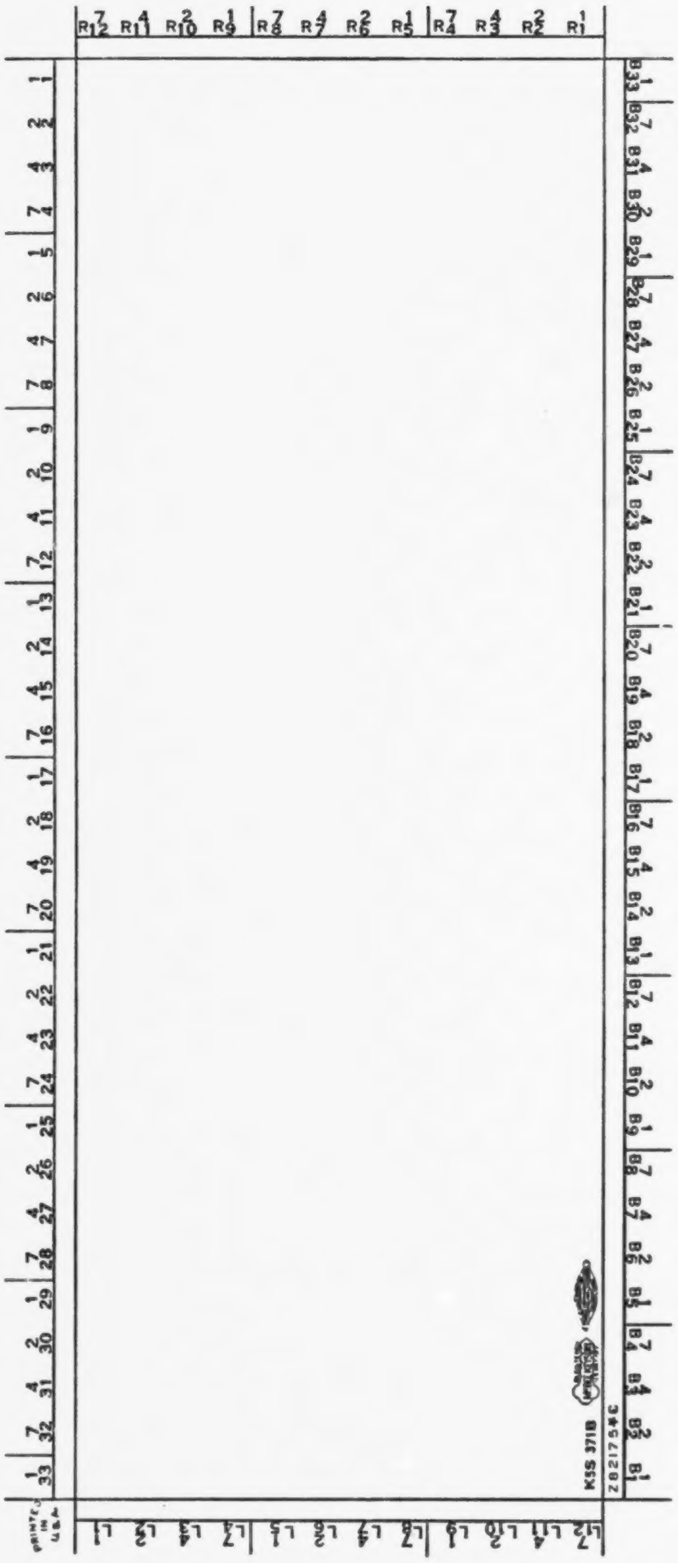


Figure 4. A McBee Keysort Card

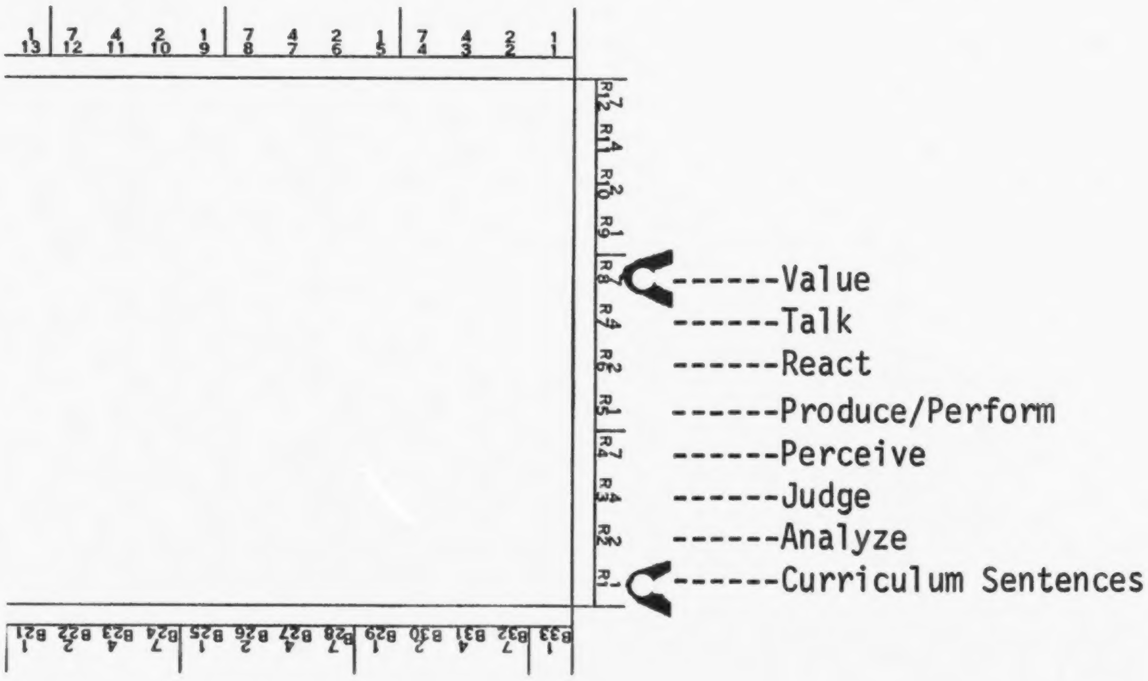

Value
Talk
React
Produce/Perform
Perceive
Judge
Analyze
Curriculum Sentences

Figure 5. Curriculum Sentence Code Positions

1. All cards are stacked so that the cut corners (upper-right hand) align.

2. A sorting needle is passed through the hole at the code position assigned to the kind of card the curriculum writer is seeking.

3. The stack of cards is shaken and each card with a notch at the selected code position will fall from the stack.

In order to retrieve material within sub-categories of a general classification, cards are notched in additional code positions--the code position of the class (curriculum sentences) and the code positions of the sub-categories of the class). Accordingly, Figure 5 shows the code position R1 notched for the classification, curriculum statements and the code positions R2, R3, R4, R5, R6, R7, R8 with only one of these notched in order to identify the location of one of the seven categories of activity descriptors on pages 77 - 80 of *Appendix A: Thesaurus*.

Since the number of holes on a card is limited, a numerical coding system is necessary to retrieve the cards for each of the 281 activity descriptors. Therefore, a code number has been assigned to each activity descriptor. In order to retrieve the card for a particular activity descriptor, it is necessary to sort the cards for that descriptor's numerical code. This code is given in the *General Curriculum Sentence Index* on pages 141 - 145.

Numerical sorting is somewhat different than code position sorting. To save space on a card, and time in notching and sorting, keysort systems use a special numerical code system on the outside row of numbers. Only four holes are used for each set of numbers from 0 through 9. These four holes are assigned the values of 7, 4, 2, and 1. By notching either a single number or a combination of two numbers, any number from 1 through 9 may be expressed. Ciphers are not notched. This numerical system is illustrated in Figure 6. Each item in the illustration consists of a group of four holes which is referred to as a field. Numbers larger than nine use a second set of four holes, larger than 99 a third set, and so on. The number 258 would be notched as shown in Figure 7.

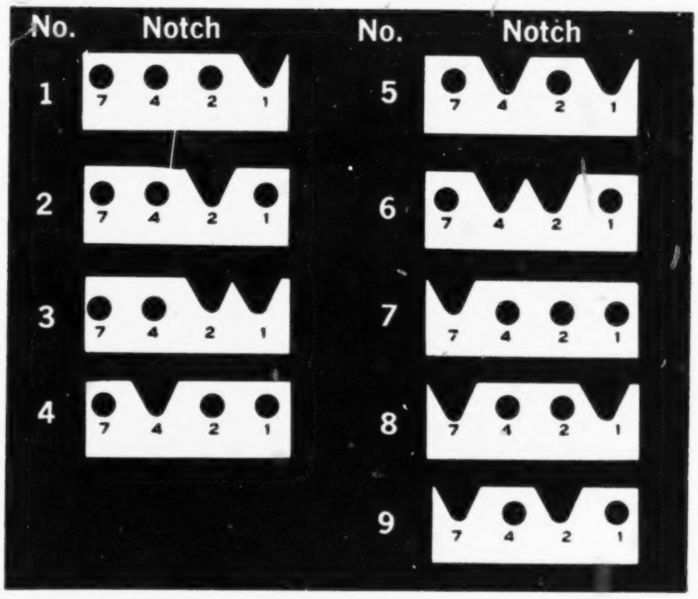

No.
Notch
No.
Notch
1
2
3
4
5
6
7
8
9
7 4 2 1

Figure 6. Numerical Coding of Keysort Cards

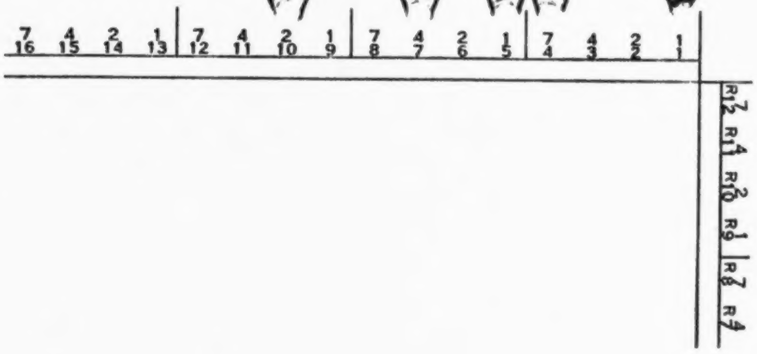

7 16
4 15
2 14
1 13
7 12
4 11
2 10
1 9
7 8
4 7
2 6
1 5
7 4
4 3
2 2
1 1
R12 7
R11 4
R10 2
R9 1
R8 7
R7 4

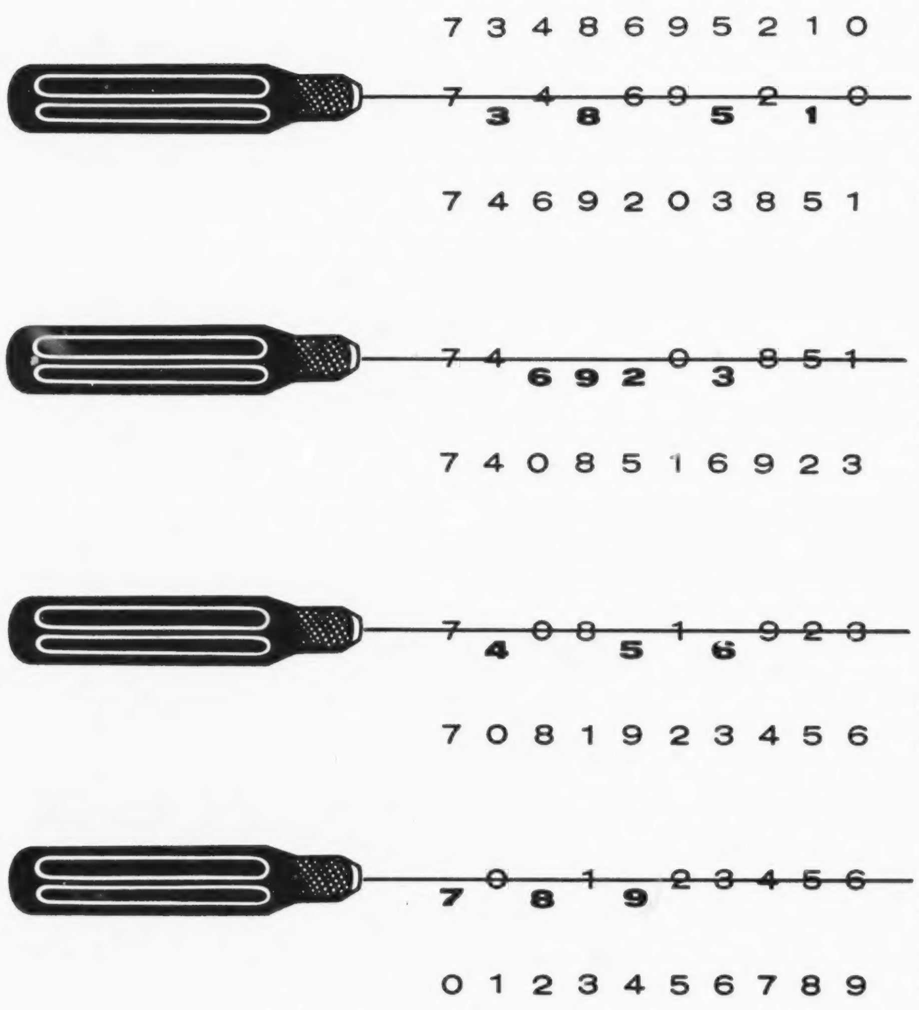
Figure 7. A Keysort Card Coded for the Number 258

Sequence sorting is used to sort a convenient handful of numerically coded cards into numerical sequence. Just four sorts in each 7-4-2-1 field will arrange the cards in numerical sequence. Always sort from right to left. First, sort in the 1 position and place the cards that drop to the rear of those that remain on the needle. Before removing the needle, shake all the cards and let the needle fall into the grooves of the cards in the rear. Then remove it. In the same way, sort in the 2 position, then in the 4 position, and, finally, in the 7 position of the units field. Continue sorting all remaining digits (the tens field, the hundreds field, etc.) until the handful has been sorted into numerical sequence.

In sequence sorting, it is vitally important that all cards drop into the same relative position that they originally held in the stack. If a card unavoidably falls out of its proper sequence, place it aside, and insert it into its proper place when the sort is completed. Figure 8 graphically explains how the sequence sorting works.

A master card identifying the various code positions and numerical positions, Figure 9, completes the description of the indexing procedure.

A *Classified Curriculum Sentence Index* which lists the activity descriptors for the seven categories (Analyze, Judge, Perceive, Produce/Perform, React, Talk, and Value) as well as a *General Curriculum Sentence Index* follow. The code number given to the activity descriptors in both indices can be used to locate the appropriate set of curriculum sentences in the listings which follow these indices and in the keysort cards.


7 3 4 8 6 9 5 2 1 0
7 4 6 9 2 0
3 8 5 1
7 4 6 9 2 0 3 8 5 1
7 4 0 8 5 1
6 9 2 3
7 4 0 8 5 1 6 9 2 3
7 0 8 1 9 2 3
4 5 6
7 0 8 1 9 2 3 4 5 6
0 1 2 3 4 5 6
7 8 9
0 1 2 3 4 5 6 7 8 9

Taking numbers 0 through 9 — mix well

Sort through "1" and these cards fall

Place these cards to back of handful

They are now in this order

Sort through "2" and these cards fall

Place to the back

Cards are now in this order

Sort through "4" and these cards fall

Place to the back

Cards are now in this order

Sort through "7" and these cards fall

Place to the back

Cards are now in numerical sequence

Figure 8. How Keysort Works for Sequence Sorting

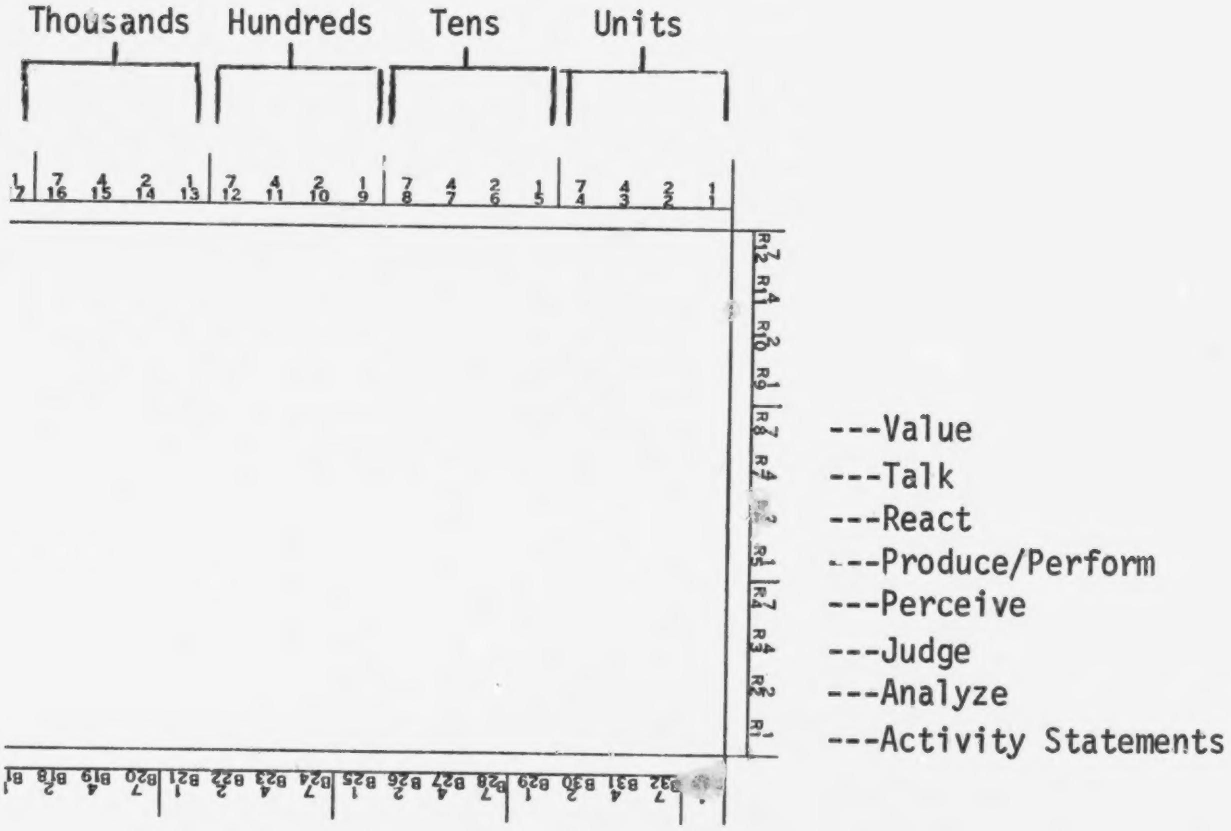

Thousands
Hundreds
Tens
Units
---Value
---Talk
---React
---Produce/Perform
---Perceive
---Judge
---Analyze
---Activity Statements

Figure 9. Code and Numerical Positions on the Activity Statement Cards

CLASSIFIED CURRICULUM SENTENCE INDEX

ANALYZE (Code Position R2)

	code no.
account for	3
analyze	14
arrange	21
catalogue	38
categorize	39
characterize	42
choose	43
cite	44
clarify	45
classify	46
compare	52
contrast	63
define	74
delineate	75
demonstrate	76
depict	77
describe	78
differentiate	83
discriminate	88
draw	95
examine	104
exclude	105
explain	111
explore	112
express	113
give reason for	129
give the meaning	130
grade	133
group	135
illustrate	142
include	146
infer	149
inquire	150
interpret	151
list	159
make clear	164
match	168
name	171
organize	180
outline	182
pair	183
pick	186
picture	187
place	188
point	190
portray	191
prefer	194
prove	200
question	202
rank	203
read into	208
represent	224
select	234
separate	236
show	239
sort	241
study	246
symbolize	250
test	258
translate	265
understand	270
verify	275

CLASSIFIED CURRICULUM SENTENCE INDEX

JUDGE (Code Position R3)

	code no.		code no.
accept	1	guess	136
appraise	16	have an idea	138
approve	19	imagine	143
ascertain	22	infer	149
assess	25	judge	155
assume	26	justify	156
believe	32	look upon	162
comment upon	50	object to	174
conceive	57	oppose	178
conclude	58	predict	193
consider	59	rank	203
criticize	69	rate	204
decide	72	regard	216
determine	80	reject	217
disapprove	84	resolve	226
dislike	90	review	230
estimate	102	suppose	249
evaluate	103	theorize	259
favor	116	think	260
feel	117	tolerate	262
find	118	understand	270
form an opinion	119	value	273
gather	123		

CLASSIFIED CURRICULUM SENTENCE INDEX

PERCEIVE (Code Position R4)

	code no.
apprehend	18
attend	28
be acquainted	29
be aware of	30
be conscious of	31
comprehend	55
conceive	57
detect	79
discern	85
discover	87
distinguish	93
experience	109
get the idea	127
grasp	134
identify	141
know	157
look	161
make out	165
name	171
notice	173
observe	175
perceive	184
realize	209
recognize	214
respond	228
see	233
sense	235
understand	270
view	276
watch	277
witness	279

PRODUCE/PERFORM (Code Position R5)

accomplish	2
achieve	4
act	6
adapt	7
add	8
adjust	9
alter	12
amplify	13
assemble	24
attain	27
bring about	33
build	34
carry out	36
carry through	37
cause	40
change	41

CLASSIFIED CURRICULUM SENTENCE INDEX

	code no.		code no.
collect	47	make	163
combine	48	manage	166
complete	53	manipulate	167
compose	54	modify	170
construct	60	obtain	176
control	64	operate	177
correct	67	order	179
create	68	originate	181
demonstrate	76	perform	185
develop	81	plan	189
devise	82	practice	192
display	91	prepare	195
do	94	present	196
elaborate	96	produce	198
employ	98	put together	201
enlarge	100	realize	209
erect	101	rearrange	210
execute	106	render	220
exhibit	107	reorder	221
expand	108	represent	224
experiment	110	reshape	225
express	113	reveal	229
extend	114	revise	231
fashion	115	set up	237
form	119	shape	238
formulate	121	show	239
fulfill	122	structure	245
gather	123	succeed	247
generate	126	symbolize	250
improve	144	transform	264
improvise	145	try out	268
incorporate	147	use	271
indicate	148	utilize	272
invent	152	work	280
join	154	work out	281

CLASSIFIED CURRICULUM SENTENCE INDEX

REACT (Code Position R6)

	code no.
apprehend	18
be aware of	30
empathize	97
encounter	99
examine	104
experience	109
feel	117
go through	132
handle	137
hear	139
know	157
listen	160
look	161
manipulate	167
perceive	184
react	207
respond	228
see	233
sense	235
smell	240
suppose	249
sympathize	251
taste	256
test	258
touch	263
undergo	269

TALK (Code Position R7)

acknowledge	5
admit	11
analyze	14
answer	15
argue	20
ask	23
cite	44
comment	49
comment upon	50
communicate	51
concede	56
consider	59
contend	61
contest	62
converse	65
convey	66
deal with	70
debate	71
declare	73
disclose	86
discuss	89
dispute	92

CLASSIFIED CURRICULUM SENTENCE INDEX

	code no.
examine	104
express	113
generalize	125
go into	131
handle	137
hypothesize	140
investigate	153
justify	156
mention	169
name	171
note	172
observe	175
present	196
propose	199
prove	200
question	202
rationalize	206
reason	211
recall	212
recite	213
reflect	215
relate	218
remember	219
reply	222
report	223
review	230
say	232
speak	242
speculate	243
state	244
study	246
suggest	248
take sides	252
take up	253
talk	254
talk over	255
tell	257
theorize	259
treat	267
verbalize	274
verify	275

VALUE (Code Position R8)

admire	10
appraise	16
appreciate	17
assess	25
care for	35
estimate	102
evaluate	103
gauge	124
give importance to	128
like	158
order	179
prefer	194

CLASSIFIED CURRICULUM SENTENCE INDEX

	code no.
prize	197
rank	203
rate	204
rate highly	205
regard	216
respect	227
think highly of	261
treasure	266
value	273
weight	278

GENERAL CURRICULUM SENTENCE INDEX

accept	1
accomplish	2
account for	3
achieve	4
acknowledge	5
act	6
adapt	7
add	8
adjust	9
admire	10
admit	11
alter	12
amplify	13
analyze	14
answer	15
appraise	16
appreciate	17
apprehend	18
approve	19
argue	20
arrange	21
ascertain	22
ask	23
assemble	24
assess	25
assume	26
attain	27
attend	28
be acquainted	29
be aware of	30
be conscious of	31
believe	32
bring about	33
build	34
care for	35
carry out	36

GENERAL CURRICULUM SENTENCE INDEX

	code no.
carry through	37
catalogue	38
categorize	39
cause	40
change	41
characterize	42
choose	43
cite	44
clarify	45
classify	46
collect	47
combine	48
comment	49
comment upon	50
communicate	51
compare	52
complete	53
compose	54
comprehend	55
concede	56
conceive	57
conclude	58
consider	59
construct	60
contend	61
contest	62
contrast	63
control	64
converse	65
convey	66
correct	67
create	68
criticize	69
deal with	70
debate	71
decide	72
declare	73
define	74
delineate	75
demonstrate	76
depict	77
describe	78
detect	79
determine	80
develop	81
devise	82
differentiate	83
disapprove	84
discern	85
disclose	86
discover	87
discriminate	88
discuss	89
dislike	90
display	91
dispute	92
distinguish	93
do	94
draw	95
elaborate	96
empathize	97
employ	98
encounter	99
enlarge	100
erect	101
estimate	102
evaluate	103
examine	104
exclude	105
execute	106
exhibit	107
expand	108
experience	109
experiment	110
explain	111
explore	112

GENERAL CURRICULUM SENTENCE INDEX

	code no.
express	113
extend	114
fashion	115
favor	116
feel	117
find	118
form	119
form an opinion	120
formulate	121
fulfill	122
gather	123
gauge	124
generalize	125
generate	126
get the idea	127
give importance to	128
give reason for	129
give the meaning	130
go into	131
go through	132
grade	133
grasp	134
group	135
guess	136
handle	137
have an idea	138
hear	139
hypothesize	140
identify	141
illustrate	142
imagine	143
improve	144
improvise	145
include	146
incorporate	147
indicate	148
infer	149
inquire	150
interpret	151
invent	152
investigate	153
join	154
judge	155
justify	156
know	157
like	158
list	159
listen	160
look	161
look upon	162
make	163
make clear	164
make out	165
manage	166
manipulate	167
match	168
mention	169
modify	170
name	171
note	172
notice	173
object to	174
observe	175
obtain	176
operate	177
oppose	178
order	179
organize	180
originate	181
outline	182
pair	183
perceive	184
perform	185
pick	186
picture	187
place	188

GENERAL CURRICULUM SENTENCE INDEX

	code no.
plan	189
point	190
portray	191
practice	192
predict	193
prefer	194
prepare	195
present	196
prize	197
produce	198
propose	199
prove	200
put together	201
question	202
rank	203
rate	204
rate highly	205
rationalize	206
react	207
read into	208
realize	209
rearrange	210
reason	211
recall	212
recite	213
recognize	214
reflect	215
regard	216
reject	217
relate	218
remember	219
render	220
reorder	221
reply	222
report	223
represent	224
reshape	225
resolve	226
respect	227
respond	228
reveal	229
review	230
revise	231
say	232
see	233
select	234
sense	235
separate	236
set up	237
shape	238
show	239
smell	240
sort	241
speak	242
speculate	243
state	244
structure	245
study	246
succeed	247
suggest	248
suppose	249
symbolize	250
sympathize	251
take sides	252
take up	253
talk	254
talk over	255
taste	256
tell	257
test	258
theorize	259
think	260
think highly of	261
tolerate	262
touch	263
transform	264

GENERAL CURRICULUM SENTENCE INDEX

code no.
translate 265
treasure 266
treat 267
try out 268
undergo 269
understand 270
use 271
utilize 272
value 273

code no.
verbalize 274
verify 275
view 276
watch 277
weigh 278
witness 279
work 280
work out 281

1. ACCEPT

DANCE: The student accepts* the (French) pas de basque as a basic (European) folk dance step.

LITERATURE: The student accepts* unusual characteristics of style (like those of James Joyce in *Ulysses*) in order to understand the modern novel.

MUSIC: The student accepts* the device of a 12-tone technique (by Schoenberg) in contemporary music (*Suite for Piano, Op. 25*).

THEATRE: Students usually accept* dramatic revivals (Ibsen, Chekhov) by established actors (Olivier) and actresses (Simone Signoret).

VISUAL ARTS: The student accepts* (minimal) sculpture as an art form.

GENERAL: The student accepts* a theory of aesthetics (Phenomenological) as a means of explaining aesthetic experience.

2. ACCOMPLISH

DANCE: The student accomplishes* exact physical control through participation in daily classes.

LITERATURE: High school students accomplish* greater understanding by reading (Wordsworth's) lyrics, not (his) long philosophical poems (*The Prelude*).

MUSIC: The student accomplishes* the writing of a melody in a simple form (ABA).

THEATRE: The student accomplishes* a difficult design task (for thrust staging) in his Stage Design class for modern British directors (Joan Littlewood, Peter Brook).

*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student accomplishes* throwing a large bowl on a potter's wheel.

GENERAL: The student is accomplished* in the use of descriptive aesthetics.

3. ACCOUNT FOR

DANCE: The student accounts for* the use (by Fokine) of characterization in Romantic ballet (*Les Sylphides*).

LITERATURE: With careful attention students can account for* every character and incident in a ("well-made") play (by Ibsen).

MUSIC: The student accounts for* the use of sonata form (by Mozart) in composition (*Symphony in G minor*).

THEATRE: The student accounts for* the use of masks (*Oedipus Rex*) in the theatre (ancient Greece, commedia dell'arte).

VISUAL ARTS: The student accounts for* the (ornamental) function of bas-relief in architecture (Sullivan's Wainwright Building).

GENERAL: The student accounts for* the concept of empathy (Vernon Lee's) through the use of principles of psychology.

4. ACHIEVE

DANCE: The student achieves* (rhythmic) clarity in his (tap-dancing) technique.

---

*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student seldom achieves* much sense for (Shakespeare's) puns without knowing (Elizabethan) dirty words.

MUSIC: The student achieves* recognition in a (vocal) performance of an art song (by Schubert).

THEATRE: The class achieves* a better understanding of Shakespeare's historical works (*Henry IV, Richard II, Henry VIII*) in their historical context (Ireland, Scotland).

VISUAL ARTS: The student achieves* a sense of depth in his drawing (through the use of perspective).

GENERAL: The student achieves* skill in applying different aesthetic theories to similar aesthetic experiences.

5. ACKNOWLEDGE

DANCE: The student acknowledges* the importance of (Nijinsky's) aerial technique in (Russian) ballet.

LITERATURE: Students usually acknowledge* authorial intention as formative (even for poets like Blake or T. S. Eliot) after sufficient research.

MUSIC: The student acknowledges* the use (by Wagner) of leitmotifs in music drama (*Tristan*).

THEATRE: The students acknowledge* the importance of dance (ballet) in Broadway musicals (*West Side Story, Mame*).

---

*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student acknowledges* the dynamic quality found in the use of (equally intense) colors (side by side) in (Ellsworth Kelly's) painting (*Red Blue Green*, 1963).

GENERAL: The student acknowledges* the ability of a philosophy (Existentialism) to explain a human condition (fallenness).

6. ACT

DANCE: The student acts* a character (Mephistopheles) in a ballet.

LITERATURE: Some students act* better in modern dramas (*High Tor* or *The Wall*) than in the old chestnuts of the high school repertory (*Our Town* and *Pink and Patches*).

MUSIC: The student acts* her part (in the opera *Carmen*) while singing the lead role.

THEATRE: The student is acting* a stylized role (Mascarille) in a dramatic work by Moliere (*The Precious Damsels*).

VISUAL ARTS: The student acts* as a critic (Fry) in applying (formal) criteria in making a judgment about a work of art.

GENERAL: The student acts* as a mediator between two groups of students holding different aesthetic values.

7. ADAPT

DANCE: The student adapts* his (solo) dance to the (arena) stage.

---

*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: Students can be adapting* classic works (*Romeo and Juliet*) to modern situations (*West Side Story*).

MUSIC: The student adapts* the (piano) accompaniment to a more idiomatic (organ) style.

THEATRE: The student easily adapts* himself to the role (Lear, Willy Loman) by the use of make-up (grease-paint).

VISUAL ARTS: The student adapts* his (architectural) design to conform to stipulated requirements (of the building code).

GENERAL: The student adapts* himself to the (non-aesthetic, aesthetic, moral, etc.) qualities of his environment.

8. ADD

DANCE: The student adds* costumes to his completed composition.

LITERATURE: Students must add* their own experience to (highly dramatic) plays (like *Miss Julie* or *Winterset*) in order to feel their (emotional) impact.

MUSIC: The student adds* a mute to his instrument (trumpet) for a special effect.

THEATRE: The student is adding* intensity to the role (Marquis de Sade) in the Theatre of Cruelty (by mime).

VISUAL ARTS: The student adds* (technical) words to his vocabulary about film-making (editing, splicing, synchronizing).

GENERAL: The student adds* his observations about the (aesthetic) environment in a class discussion of the problems (of the inner city).

*The verb can be modified by: is, should, might, can, cannot, etc.

9. ADJUST

DANCE: The student adjusts* his (torso) alignment in the course of his (technique) study.

LITERATURE: The student is adjusting* his perspective in trying to understand ideas different from his own (those of Restoration "heroic" drama) embodied in literary characters (Almanzor in Dryden's *Conquest of Granada*).

MUSIC: The students adjust* the mouthpieces (of their clarinets) to play with proper intonation.

THEATRE: The students are adjusting* their critical views of the theatre (traditional, Walter Kerr) to more modern critical views (liberal, Joseph Papp).

VISUAL ARTS: The student adjusts* (the focal length of) his camera for (better depth of field in) a (long) shot.

GENERAL: The student adjusts* a theory of literary criticism to serve as a general theory of criticism.

10. ADMIRE

DANCE: The student admires* the use (by Merce Cunningham) of discontinuity in group dances (*Winterbranch*).

LITERATURE: Students should admire* the form (sonnet) as well as the ideas when reading poetry (Milton's *Methought I Saw My Espoused Saint*).

MUSIC: The students admire* the technical fluency of a performance (by E. Power Biggs) of a toccata (by Merulo).

*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: The class admires* the intensity of the acting (Irving, Vestris) in the early nineteenth century stage (Drury Lane, Sadler's Well).

VISUAL ARTS: The student admires* the intricacy (of the interlacing and animal forms) in the decorations of a Bible (the *Second Bible* of St. Charles the Bald).

GENERAL: The student admires* the (Greek) concept of proportion (known as the "Golden Mean").

11. ADMIT

DANCE: The student admits* the need for daily practice in his dance training.

LITERATURE: Students are admitting* they don't like a poet (Shelley) in order to lay a basis for seeing their criteria of judgment (they dislike "prettiness" in the *Ode to a Skylark*).

MUSIC: The student admits* the use of a wide vibrato in (nineteenth century) opera.

THEATRE: The student is finally admitting* the importance of plot (denouement, exposition) in the nineteenth century drama (melodrama).

VISUAL ARTS: The student admits* the (practical and aesthetic) function of a chair (mies van der Rohe's *Barcelona Chair*).

GENERAL: The student admits* (his) taste affects (his) aesthetic judgment.

---

*The verb can be modified by: is, should, might, can, cannot, etc.

12. ALTER

DANCE: The student alters* the timing of a phrase to achieve variety of movement.

LITERATURE: Students can alter* the characters or conditions of a literary work (by assuming Ophelia goes to a nunnery) in order to study how an author (Shakespeare) chose his effects.

MUSIC: The students alter* the string quartet (by Haydn) for a performance by four clarinets.

THEATRE: The student alters* the original production (*The Tempest*) by means of the blocking (Peter Brook) methods.

VISUAL ARTS: The student alters* size (of the columns) and space relationships (between the columns) to achieve a (rhythmical, regular) quality in his model of a building.

GENERAL: The student alters* his conception of aesthetic experience to include experiences with non-art objects and events.

13. AMPLIFY

DANCE: The student amplifies* his (arm) movement in the (larger) stage space.

LITERATURE: Students are amplifying* the poet's (Donne's) ideas by explicating his (conceited) imagery (in *A Valediction: Forbidding Mourning*).

MUSIC: The students amplify* the sound (of the recordings) by using additional speakers.

*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: The class amplifies* the sound effects (wind, rain, thunder) in many spectacular productions (*Porgy and Bess*).

VISUAL ARTS: The student amplifies* a statement (of description) made about his experience with original paintings in a museum.

GENERAL: The student amplifies* his response to a question about relationships between cultural values and aesthetic values.

14. ANALYZE

DANCE: The student analyzes* the use (by Martha Graham) of the principle of contraction and release in choreography (*Clytemnestra*).

LITERATURE: A student can best analyze* the (rhetorical climactic) effect of a (modern) poem (Wallace Stevens' *Thirteen Ways of Looking at a Blackbird*) by examining the parts in their order.

MUSIC: The student analyzes* the form (sonata-allegro) of the (*Waldstein*) sonata for piano (by Beethoven).

THEATRE: The class is analyzing* the influence of foreign playwrights (Brecht) in the American theatre (Miller-Broadway).

VISUAL ARTS: The student analyzes* a (magazine art) critic's (Clement Greenberg's) review of an exhibition (Jackson Pollock's first one-man show).

GENERAL: The student analyzes* (Stephen C. Pepper's four) theories of aesthetics to discover their commonalities.

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*The verb can be modified by: is, should, might, can, cannot, etc.

15. ANSWER

DANCE: The choreographer answers* the student's questions concerning his dramatic intention.

LITERATURE: Students of literature answer* many kinds of critical questions (descriptive, explanatory, evaluative, and aesthetical) when talking about a work of art (*Hamlet*).

MUSIC: The student answers* the (violin) motif with an improvised ('cello) phrase.

THEATRE: Students often answer* the suggested political and social problems (integration, war, unions) in the plays of the 1930s (Odets, Wilder).

VISUAL ARTS: The student answers* questions about the relation of sculpture (David Smith's) to an outdoor setting (a meadow in Bolton Landing, New York).

GENERAL: The student answers* to the charge that he is closed to aesthetic experience.

16. APPRAISE

DANCE: The student appraises* the (technical) skill of professional dancers (Erik Bruhn).

LITERATURE: Many students appraise* modern (black) literature (*Blues for Mister Charlie*) only in terms of its (propaganda) values as social commentary.

MUSIC: The student appraises* the (piano) performance of a concerto (by Schumann).

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THEATRE: The class is appraising* the use of lighting (special gels) in an outdoor production (*Midsummer Night's Dream*).

VISUAL ARTS: The student appraises* the significance of (geographic and climatic) conditions and (available) materials upon (Egyptian) works of art.

GENERAL: The student appraises* the aesthetic contribution of a culture's (Mayan) art.

17. APPRECIATE

DANCE: The student appreciates* the handling (by Jose Limon) of large groups in concert dances (*Missa Brevis*).

LITERATURE: Students appreciate* the value of scholarly apparatus (footnotes of definition or explanation) when reading foreign or unfamiliar kinds of literature (*The Faerie Queene*).

MUSIC: The students appreciate* contemporary music after studying the life of a twentieth century composer (Hindemith).

THEATRE: Most students appreciate* the thematic content (human interaction with self/others) of the existentialist dramatists (Camus, Sartre).

VISUAL ARTS: The student appreciates* (documentary) films as an art form.

GENERAL: The student appreciates* the differences between (justified aesthetic) judgment and (personal) taste.

*The verb can be modified by: is, should, might, can, cannot, etc.

18. APPREHEND

DANCE: The student apprehends* the significance of the use (by Alwin Nikolais) of electronic music in modern dance (*Imago*).

LITERATURE: Students should not merely apprehend* the oddness of modern poetry (Dylan Thomas' *The Force That through the Green Fuse Drives the Flower*) without being able to justify it.

MUSIC: The students apprehend* the distinction in tonal quality between two (string) instruments (viola and violin).

THEATRE: The class apprehends* the lightheartedness (satire, comic elements) of the sixteenth and seventeenth century theatre (commedia dell'arte, English Commedy of Manners).

VISUAL ARTS: The student apprehends* the use of allegory (by Botticelli) in a painting (the *Primavera* or *Allegory of Love*).

GENERAL: The student apprehends* the relationships between (visual and kinesthetic) perception and (visual) illusions.

19. APPROVE

DANCE: The teacher approves* the student's ability to extend.

LITERATURE: The contemporary student approves* of simple diction in style (in Hemingway's *The Sun Also Rises*).

MUSIC: The students approve* the use of (industrial) non-musical sounds in contemporary music (by Milton Babbit).

THEATRE: The class approves* the use of special lighting (red gels) for the tragedy (*Medea*).

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VISUAL ARTS: The student approves* of (Daumier's) use of an art form (a print, *Third Class Carriage*) for the purpose of social comment.

GENERAL: The students do not approve* of a plan (by the school administration) for music (Muzak) in the study halls.

20. ARGUE

DANCE: The student argues* that a technical term (develop) is French and should be spelled *develope.*

LITERATURE: The students are arguing* whether some forms of modern poetry ("concrete" poetry) are "art".

MUSIC: The students argue* in favor of a popular form of music (folk) to be included in a (Christmas) concert.

THEATRE: The students are arguing* the validity of repetition (tonal) in the Theatre of the Absurd (Ionesco, Rice).

VISUAL ARTS: The student argues* about the (ambiguous) quality (of figure and ground) in (Tchelitchew's) painting (*Tree into Hand and Foot*).

GENERAL: The student argues* that there is no true relationship between a culture's (social and economic) development and its art.

21. ARRANGE

DANCE: The student arranges* a theme and variation sequence for a dance (in a variety show).

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LITERATURE: The students are arranging* their criticisms according to a prescribed pattern (the standard work-horse paragraph).

MUSIC: The student arranges* the vocal duet (by Sigmund Romberg) for mixed chorus.

THEATRE: Students arrange* the Greek Plays (*Oedipus, Antigone, Bacchae*) thematically (love, justice, honor).

VISUAL ARTS: The student arranges* the colors (yellows, reds, blues, greens, browns) of his palette in preparing to paint (in oil).

GENERAL: The student arranges* for a class visit to a local artist's studio.

22. ASCERTAIN

DANCE: The students ascertain* that the dance they are watching (on film) is a secular form (Kabuki).

LITERATURE: The student ascertains* weaknesses (like hollow spectacle) in Gothic novels (*The Castle of Otranto*) in order to explain similarities among works in a trend.

MUSIC: The student ascertains* the difference in aesthetic ideals between music of one period (classic) and of another (romantic).

THEATRE: The student ascertains* the nature of the protagonist (tragic, comic) in the play (*Hamlet, Tartuffe*).

VISUAL ARTS: The student ascertains* that the manipulation of certain materials, techniques, and qualities (by Cellini) distinguishes a person as a particular artist (goldsmith).

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GENERAL: The student ascertains* that there is a need to distinguish between the (formal) properties of one art (dance) and another (theatre).

23. ASK

DANCE: The student asks* on which foot the dance pattern begins.

LITERATURE: The critical student asks* questions of motivation (Why does Iago turn against Othello?) expecially when reading a tragedy of passion (*Othello*).

MUSIC: The student asks* the conductor to cue him in when he (the first 'cello) is to enter.

THEATRE: The class is asking* the director the motives (psychological, physical) for his pacing (fast, slow, casual).

VISUAL ARTS: The student asks* about the scriptorium (of the Abbey of Saint-Denis) as a place in which works of art (Psalters, Bibles) were produced.

GENERAL: The student asks* for clarification of the differences between a critic and an aesthetician.

24. ASSESS

DANCE: The student assesses* the contribution of the (French) basse dance to (European) court dance.

LITERATURE: Contemporary students are assessing* the influence of classical poetry (the *Satires* of Horace) on more recent works (the *Satires* of Alexander Pope).

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MUSIC: The student assesses* the balance (of harmony and melody) in the combo group.

THEATRE: The student always assesses* the (intellectual) value of the social problem play (Ibsen, *Enemy of the People*).

VISUAL ARTS: The student assesses* the significance of recent (archaeological) findings (of a Fourth Minoan palace at Kato Zarko on the eastern tip of Crete) with existing evidence and theory about the (Minoan) culture and works of art.

GENERAL: The student assesses* the (economic) value of the arts to society.

25. ASSUME

DANCE: The student assumes* a pose (fifth position) for the beginning of the ballet (*Swan Lake*).

LITERATURE: A student is assuming* the possibility of impossible conditions (in "a willing suspension of disbelief" says Coleridge) when he enters the world of a literary work (Shakespeare's *The Tempest*).

MUSIC: The student assumes* the role of conductor in the (brass) ensemble.

THEATRE: The student assumes* the role of actor-participant (active) in the productions of the New Theatre (Living Theatre, PLT).

VISUAL ARTS: The student assumes* that (Chinese) calligraphy is an art form.

GENERAL: The student assumes* the role of an art historian (Wolfflin) in a class discussion of the function of theorists in the arts.

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26. ASSEMBLE

DANCE: The teacher assembles* the students on the dance floor.

LITERATURE: Students assemble* allusions (to *Paradise Lost*) in explaining a literary work (Pope's *Dunciad*) that draws heavily on preceding literature.

MUSIC: The students assemble* to rehearse an operetta (*The Mikado*).

THEATRE: The class assembles* the proper materials (props) for a naturalistic stage design (a real stove, a living plant).

VISUAL ARTS: The student assembles* (glue, wood, plastic) materials in preparation for making an assemblage.

GENERAL: The student assembles* evidence to support his contention that most contemporary art is essentially anti-art.

27. ATTAIN

DANCE: The students attain* increasing (physical) control in daily (technique) classes.

LITERATURE: Students attain* proficiency in (the Middle English) language by reading large portions (the "Prologue" to *The Canterbury Tales*) of it aloud.

MUSIC: The student attains* a degree of proficiency sufficient for playing first chair clarinet.

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THEATRE: The student attains* the necessary level of involvement (catharsis, exorcism) in the tragedy (Aristotelean, Shakespearean, Existential).

VISUAL ARTS: The student attains* the effect (imagery) desired through a particular (film-making) technique (superimposition).

GENERAL: The student attains* skill in applying a (Phenomenological) theory of aesthetics to different art forms.

28. ATTEND

DANCE: The student attends* the (Haitian) dance concert performed by the (Jean-Leon Destine) company.

LITERATURE: The student is attending* closely to the use (by Tennyson) of muted tones in poetry (*The Lady of Shalott*).

MUSIC: The students attend* a (orchestral) concert by the (Chicago) symphony.

THEATRE: The class attends* the performance (of a difficult play, *Virginia Woolf*) twice (double casting).

VISUAL ARTS: The student attends* to a particular (commercial) function of an art form (posters).

GENERAL: The student attends* to the surface qualities of a work of art.

*The verb can be modified by: is, should, might, can, cannot, etc.

29. BE ACQUAINTED WITH

DANCE: The student is acquainted* with the use (by Marcel Marceau) of gesture in pantomime (*The Overcoat*).

LITERATURE: The student should be acquainted* with many American novels before generalizing about conventional heroines (like blond Miss Ravenel) in nineteenth century literature (DeForest's *Miss Ravenel's Conversion from Secession to Loyalty*).

MUSIC: The student is acquainted* with the (operatic) works of the composer (Gluck).

THEATRE: Many students are acquainted* with the lighting possibilities (overheads, strobes) of arena theatre (Circle in the Square, Tyrone Guthrie).

VISUAL ARTS: The student is acquainted* with the quality of (virtual as opposed to real) time in film (Resnais' *Last Year at Marienbad*).

GENERAL: The student is acquainted* with (Langer's) theory of (virtual) time.

30. BE AWARE OF

DANCE: The student is aware of* the variety of (grapevine) steps in (Israeli) folk dance.

LITERATURE: The student of (medieval) allegory is aware of* (four) different levels of possible interpretation (in Chaucer's *Parlement of Foules*).

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MUSIC: The student is aware of* several changes the composer (Beethoven) made in the rewriting of the work (*Leonore Overture*).

THEATRE: Students are aware of* the use of ritual (Catholic church music, chanting) in the theatre of the 60s (Grotowski, Schechner).

VISUAL ARTS: The student is aware of* his (naturalistic) drawing ability.

GENERAL: The student is aware of* alternative conceptions of aesthetic experience.

31. BE CONSCIOUS OF

DANCE: The student is conscious of* the use of psychological motivation in much of (Martha Graham's) modern dance.

LITERATURE: Students are conscious of* age-old conventions (the dramatic aside) being used in contemporary literature (Archibald MacLeish's *J. B.*).

MUSIC: The student is conscious of* the development away from one style (classic) to a new one (romantic).

THEATRE: Students are conscious of* the choreographer's task (creating new dances, steps, movements) in Broadway musicals (*Oliver*; *Promises, Promises*).

VISUAL ARTS: The student is conscious of* taste-makers (General Motors, Inc.) and their influence on (automotive) product design.

GENERAL: The student is conscious of* (his) values as a factor in the analysis of works of art.

*The verb can be modified by: is, should, might, can, cannot, etc.

32. BELIEVE

DANCE: The student believes* in the rewards of daily practice.

LITERATURE: Students of (Spitzerian) stylistics believe* repetition of basic grammatical elements (like copulative verbs) is significant in prose style (of Henry James, in *The Ambassadors*).

MUSIC: The student believes* that vibrato is not appropriate in the music of the (Baroque) period.

THEATRE: The student believes* the social duty (to inform and reform) of the modern theatre (post-Ibsen).

VISUAL ARTS: The student believes* that certain colors (red and yellow) of paint, when mixed together, will produce a third color (orange).

GENERAL: The student believes* that creative ability is innate.

33. BRING ABOUT

DANCE: The teacher brings about* a change in the attitudes of (sixth grade)boys about dance (ballet).

LITERATURE: A teacher can bring about* unexpected class interest in classical epics (*The Aeneid*) by introducing modern ones (Cecil B. DeMille's *Ben Hur*).

MUSIC: The student brings about* a change (in instrumentation) in the (folk) group.

THEATRE: The student brings about* the improvisational scenes (spontaneous) with his own personality (liberal, conservative).

*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student brings about* a modification (of the lighting) of an environment (for a happening) he has created.

GENERAL: The student brings about* a change in a group's attitude about art through a brainstorming session.

34. BUILD

DANCE: The student builds* a sequence of movements (pushing, pulling) in expressing feeling (agony) in dance.

LITERATURE: Students build* definitions of a *genre* (romance) by considering many examples of works in that *genre* (*Sir Gawain and the Green Knight*, the *Roman de la Rose*).

MUSIC: The student builds* (diminished seventh) chords in the style of a composer (Schumann).

THEATRE: The class is building* a set (for a revue, or one act) in three hours (improvisational sets).

VISUAL ARTS: The student builds* mobiles as (sculptural) art forms.

GENERAL: The student builds* a case for censorship in the arts.

35. CARE FOR

DANCE: The student cares for* his costume after each performance.

LITERATURE: Students will care for* sympathetic characters (Margaret Schlegel in *Howard's End*) if the author (E. M. Forster) has done his work well.

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*The verb can be modified by: is, should, might, can, cannot, etc.

MUSIC: The student cares for* his instrument (trumpet) by using (valve) oil.

THEATRE: The student cares for* the properties (any number of physical objects used on the stage) during the intermission (placing and replacing necessary items for the next act).

VISUAL ARTS: The student cares for* one (Hard-edge) style of painting rather than another (Expressionistic).

GENERAL: The student cares for* twentieth century art more than nineteenth century art.

36. CARRY OUT

DANCE: The student carries out* the choreographer's instructions in the staging of the dance.

LITERATURE: Students are carrying out* surveys in order to evaluate recent theories of communications (like McLuhan's, that "the medium is the message").

MUSIC: The students carry out* the conductor's wishes by playing legato.

THEATRE: The class carries out* the acting assignment (ensemble acting) with a production of Chekhov (*The Cherry Orchard*).

VISUAL ARTS: The student carries out* a plan (to relieve monotony) in his architectural design through the use of texture.

GENERAL: The student carries out* the (logical) distinction between liking and judging works of art.

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*The verb can be modified by: is, should, might, can, cannot, etc.

37. CARRY THROUGH

DANCE: The student carries through* the dancing role assigned him.

LITERATURE: The class is carrying through* a planned word-count of (current) slang ("sock it to me," "tell it like it is") used in mass media (*Look, Newsweek,* and *Playboy*).

MUSIC: The student carries through* the phrase with a (deceptive) cadence.

THEATRE: The student carries through* the theme (honor, justice) in all three acts (in a consistent manner).

VISUAL ARTS: The student carries through* a process (of making jewelry) from beginning (design, selection, assembling and preparation of materials) to end (transferral of drawings, polishing, finished ring) emphasizing a particular technique (casting, setting of stones, enamelling, etc.).

GENERAL: The student carries through* a project in comparative aesthetics.

38. CATALOGUE

DANCE: The students catalogue* the notated (Galliard) steps found in a fifteenth century dance manual (by Thainot Arbeau).

LITERATURE: The student is cataloguing* Biblical citations in representative nineteenth century poetry (Robert Browning's *The Ring and the Book*).

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MUSIC: The student catalogues* the works of a composer (Handel) by the use of (opus) designations.

THEATRE: The class is cataloguing* the costumes (by material or period) for the costume designer's use (to design the next show).

VISUAL ARTS: The student catalogues* the (visual, aesthetic, formal) qualities (of color, form, mass, size, space, texture, image) of a building (Gaudi's *Sagrada Familia*) and their relationships (empty-filled, bright-dull, regular-irregular, symbolisms, etc.).

GENERAL: The student catalogues* a collection of statements about art by various people (public officials).

39. CATEGORIZE

DANCE: The students categorize* the (geometric) shapes found in the work (*Imago*) of a contemporary choreographer (Alwin Nikolais).

LITERATURE: The class could categorize* short poems (by Edmund Spenser) into classical types (pastoral, elegy, epithalamion).

MUSIC: The students categorize* the compositions into two groups (vocal or instrumental).

THEATRE: The student categorizes* actors (Olivier, Burton, Williamson) by their repetitive roles (Shakespeare, Classical).

VISUAL ARTS: The student categorizes* his reasons (aesthetic, pyschological, emotional) for making (sound or unsound) judgments about works of art.

GENERAL: The student categorizes* works of art according to themes.

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*The verb can be modified by: is, should, might, can, canno, etc.

40. CAUSE

DANCE: The student causes* a fellow dancer to miss his cue.

LITERATURE: The teacher is causing* useful argument about (demonic) virtues in a literary character (Captain Ahab) by playing the devil's advocate (with Melville).

MUSIC: The student causes* the band to march faster by increasing the tempo of the drum beat.

THEATRE: The student causes* an audience reaction (applause, booing) by his interpretation of the role (unusual, different, offensive).

VISUAL ARTS: The student causes* an effect (of suspense) in his film through a particular editing (jump-cut) technique.

GENERAL: The student causes* changes to be made in the school's (assembly) programs to include more (African) art events.

41. CHANGE

DANCE: The student changes* the angle of the lights for his solo.

LITERATURE: Students change* their sense of some characters (the Wife of Bathe) by looking closely at (Chaucer's astrological) imagery.

MUSIC: The student changes* reeds on his instrument (oboe).

THEATRE: The student changes* the dramatic intensity (heaviness, lightness) of the final scene (the denouement, exposition).

VISUAL ARTS: The student changes* his position (from front to side) for a different view of the still-life he is drawing.

*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The student changes* his attitude about the value of (historical) inquiry as a result of reading (Panofsky).

42. CHARACTERIZE

DANCE: The teacher characterizes* the style of a choreographer (Erick Hawkins) by demonstrating his (free-flow) movement quality.

LITERATURE: Students are characterizing* an author's (John Keats') changes in style from his early works (*Ode to Apollo*) to his later ones (*Hyperion*).

MUSIC: The student characterizes* the (impressionistic) music of the composer (Debussy).

THEATRE: Few students characterize* the tonal qualities (chanting, humming) of the Greek chorus (*Trojan Women*).

VISUAL ARTS: The student characterizes* his experience with (cold, intense) colors, (soft-harsh) lights, and (shrill-mellow) sounds through (metaphoric) language.

GENERAL: The student characterizes* a period (Baroque) as being a consequence of certain (courtly) conventions.

43. CHOOSE

DANCE: The student chooses* the dancers for his group composition (quintet).

*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student is choosing* a critical viewpoint (Aristotle's on tragedy) from which to examine a play (*Death of a Salesman*).

MUSIC: The student chooses* to disregard the (editor's) fingering for the (Haydn) sonata.

THEATRE: The student chooses* an exercise (vowel or consonant) for better lip control (loosening the lips for better pronunciation).

VISUAL ARTS: The student chooses* to study the (artistic, geographic, historical, and cultural) influences on a series of works (paintings, *The Months*) executed by the same artist (Pieter Brueghel, the Elder).

GENERAL: The student chooses* to explain (empathic) experiences as (extrasensory) perceptions.

44. CITE

DANCE: The student cites* an example of a traveling step (do-si-do) in American square dancing (*Virginia Reel*).

LITERATURE: The student is citing* classical precedents (Quintilian, Cicero) in his review of Elizabethan tropes and schemes.

MUSIC: The student cites* the use (by Bach) of cantus firmus in other (organ) pieces.

THEATRE: The class cites*several directors (Phelps, Keane) as the most popular during the nineteenth century (Shakespeare, melodrama).

VISUAL ARTS: The student cites* an example of a building (the Rucellai Palace) which employs the principles of a specific architect (Alberti) of a particular period (Renaissance).

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GENERAL: The student cites* (the Bible as) an authority in refuting the dating of (the cave) paintings (at Altamira).

45. CLARIFY

DANCE: The teacher clarifies* the (Labanotation) method for notating leaps (grand jete).

LITERATURE: The student must clarify* the doctrine of *ut pictura poesis* with examples (Homer describing the shield of Achilles, *Iliad* XVIII) before trying to apply it.

MUSIC: The student clarifies* his reasons for liking both types of music (homophonic and polyphonic).

THEATRE: The student clarifies* the theme (anti-war, *Oh What a Lovely War*) of the play with a simple set (movable boxes).

VISUAL ARTS: The student clarifies* his (ambivalent) position in relation to his statement (like/dislike) about a work of art (Picasso's *Guernica*).

GENERAL: The student clarifies* what is meant by a term (categorical aspection) as a means of explaining different modes of perception.

46. CLASSIFY

DANCE: The student classifies* the (arabesque) positions in (Russian) ballet.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student is classifying* critical studies (of Chaucer) by reference to the critics' theoretical commitments (to folk-tale study, patristics, myth criticism, etc.).

MUSIC: The student classifies* the works of the composer (Beethoven) into his three life periods (early, middle, and late).

THEATRE: The class is classifying* ancient theatre structures (legitimate theatres of the fourth and fifth centuries B. C.) in theatre history (according to facade, orchestra design, thyromata).

VISUAL ARTS: The student classifies* in order (of importance, relevancy, accuracy, and verifiability) the (biographical, autobiographical, critical, pictorial, or historical) information he has collected about an artist.

GENERAL: The student classifies* different (popular) art objects as variants of specific (fine) art forms.

47. COLLECT

DANCE: The student collects* articles (on trance dance) for his (ethnic) dance notebook.

LITERATURE: The students collect* psychiatric studies (by Ernest Jones or W. P. Witcutt) of literary works (*Hamlet*, or Blake's long poetry).

MUSIC: The students collect* pictures of (Renaissance) instruments.

THEATRE: The class is collecting* costume renderings (water sketches, oils) for the final costumes (dyed, sewn, cut).

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VISUAL ARTS: The student collects* materials (plaster, rubber, gauze, wire) for making sculpture in the manner of a known artist (George Segal).

GENERAL: The student collects* examples of non-art forms that are high in aesthetic quality.

48. COMBINE

DANCE: The student combines* slow and fast (bouncing) movements in his (African) rhythm study.

LITERATURE: Some students combine* source (Lodge's *Rosalynde*) and genre (pastoral romance) studies to interpret (Shakespeare's) plays (*As You Like It*).

MUSIC: The student combines* two melodies (*Melody of Love* and *Melody in F*) into a medley.

THEATRE: The student combines* several acting exercises (enunciation and projection) with his knowledge of the lines (interpretation, understanding).

VISUAL ARTS: The student combines* materials (metal and wood) and skills (joining, polishing, laminating, bending) in working with different media (metal and wood) to produce a piece of jewelry.

GENERAL: The student combines* concepts (from sociology and psychology) to form an explanation of change in art (styles).

49. COMMENT

DANCE: The student comments* on a dancer's (Isadora Duncan's) concept of the role of the (nude) human body in dance.

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LITERATURE: Some of the students are commenting* at length, drawing out themes in short stories.

MUSIC: The students comment* favorably after hearing the symphony (by Beethoven).

THEATRE: The student comments* about the extensive preparation necessary for the actor (in Peking Opera).

VISUAL ARTS: The student comments* about his habit of (not) attending to a work of art (unless the initial glance indicates the experience will be pleasurable).

GENERAL: The student comments* on the apparent conflict between two (mechanistic and phenomenological) theories of art.

50. COMMENT UPON

DANCE: The student comments upon* the variety of (facial) gestures in (Hindu) classical dance.

LITERATURE: The student is commenting upon* the use (by J. R. R. Tolkien) of consciously artificial language (in *The Lord of the Rings*).

MUSIC: The student comments upon* the role of jazz in the twentieth century.

THEATRE: The class is commenting upon* the use of special effects (music, costumes) in non-theatrical performances (reader's theatre).

VISUAL ARTS: The student comments upon* (body) adornments (by various peoples, cultures, and past times) in relation to specific (contemporary, pseudo-cult, social psychological, religious) usage.

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*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The students comment upon* the (aesthetic) qualities of a thunderstorm.

51. COMMUNICATE

DANCE: The teacher communicates* the meaning of a dance movement (extension) through the use of illustrations.

LITERATURE: The students communicate* their private connotations of some words (mortal, guilty) in order to deepen class understanding of a poem (Auden's *Lay your sleeping head, my love*).

MUSIC: The student communicates* (his innermost feelings) by playing (Chopin's) music for his friends.

THEATRE: Students communicate* the significance of the theme (social injustice) by their reaction to the play outside the theatre (actively using what they learn).

VISUAL ARTS: The student communicates* his intent (of portraying the same theme in several different ways) in solving a certain (artistic, aesthetic) problem in printing (woodcuts).

GENERAL: The student communicates* his conception of (Plato's) ideas about art and man through a (Venn) diagram.

52. COMPARE

DANCE: The student compares* the basic steps (single and double) in French and Italian court dance (pavane).

LITERATURE: The student is comparing* the formulaic character of (Old Testament) sung poetry and other oral literature (medieval homilies).

MUSIC: The student compares* the cantata (by Bach) with the oratorio (by Mendelssohn).

*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: The class compares* the make-up for age (spirit-gum) with the costumes for age (conservative colors and heavy lines).

VISUAL ARTS: The student compares* an art critic's (Clement Greenberg's) reviews of several exhibitions (the first, second, fourth one-man shows) by the same artist (Jackson Pollock).

GENERAL: The student compares* the (expressive) qualities of art forms with their (formal) properties.

53. COMPLETE

DANCE: The student completes* a report on (medieval European) dance forms.

LITERATURE: The student is completing* his formal definition of an (short) epic (*Paradise Regained*).

MUSIC: The student completes* writing a rondo after studying a classic model (Haydn's *Gypsy* rondo).

THEATRE: The student completes* the promptbook (cue book or blocking book) before the first rehearsal of a lengthy play (*My Fair Lady*).

VISUAL ARTS: The student completes* (forming) a bowl (on a lathe).

GENERAL: The student completes* an account of different ways art experiences may be described.

54. COMPOSE

DANCE: The student composes* the (electronic) sound score for his dance.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student is composing* a (Petrarchan) sonnet in order to study scansion.

MUSIC: The student composes* a (folk) song in a specified form (strophic).

THEATRE: The student composes* an original score (song and music) for the mixed-media production (a combination of music, poetry, art, film).

VISUAL ARTS: The student composes* a pattern for weaving.

GENERAL: The student composes* a report on the use of ornament in different art forms from a selected (primitive) society.

55. COMPREHEND

DANCE: The student comprehends* the rhythmic patterns (japateados) in Spanish (flamenco) dance.

LITERATURE: The class comprehends* the involved syntax of (Faulkner's) stream of consciousness writing (in *The Hamlet*).

MUSIC: The student comprehends* the conductor's desire for a more legato style.

THEATRE: Few students comprehend* the thematic intensity (tightly interwoven plot) of ancient Greek tragedy (Euripides, *The Trojan Women*).

VISUAL ARTS: The student comprehends* a certain (Greek, Byzantine, Renaissance) theory of proportion in art.

GENERAL: The student comprehends* the meaning of a technical term (sensuous forms) when used in different art contexts.

56. CONCEDE

DANCE: The student concedes* the excellence of one (Laban's) method over another (Benesch's) for the notation of contemporary dance.

*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student can justly concede* that an argument (by Frank Norris) in a literary work (*The Octopus*) is likely to be highly dramatic.

MUSIC: The student concedes* that his fingering (of the scale passage) was inadequate.

THEATRE: Most students concede* the right of actor's methods (Stanislavsky, Brook, Grotowski) in unusual roles (actor as beast, Caliban in *The Tempest*).

VISUAL ARTS: The student concedes* that knowledge (of the intent of the artist) is (not) necessary in experiencing a work of art.

GENERAL: The student concedes* the need for (aesthetic) theory in informing (aesthetic) judgment.

57. CONCEIVE

DANCE: The student conceives* a (staccato) movement theme for his (humorous) dance.

LITERATURE: The student is conceiving* of an hypothetical model (an unknown parent manuscript of Malory's *Morte d'Arthur*) from which a known work or works of art (Caxton's Malory and the Winchester Malory) could have derived.

MUSIC: The student conceives* of a different phrasing than that of the conductor for the work (by Brahms).

THEATRE: Few student conceive* the idea of totality (the fusion of the spiritual and physical) in the Balinese Theatre (Oriental methods translated by Artaud).

VISUAL ARTS: The student conceives* an idea (choosing symbols and colors) for an illustration (in tempera) of a theme (of alienation).

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*The very can be modified by: is, should, might, can, cannot, etc.

GENERAL: The student conceives* of a (non-experiential) way of explaining the function of art in society.

58. CONCLUDE

DANCE: The teacher concludes* the (ballet) class with a slow movement phrase (grand reverance).

LITERATURE: The students are concluding* that the purpose of (Swift's) satire (*A Modest Proposal*) is ameliorative.

MUSIC: The student concludes* practicing an exercise (by Arban) for his trumpet.

THEATRE: The class concludes* the performance (of a revival of Shaw) by their final reaction (standing ovation).

VISUAL ARTS: The student concludes* that a building (Frank Lloyd Wright's Guggenheim Museum) is (not) appropriate in its setting (1070 Fifth Avenue, New York City.

GENERAL: The student concludes* that only (popular) art affords opportunities for significant aesthetic experiences.

59. CONSIDER

DANCE: The student considers* the effect of (Chinese) philosophy on modern choreography (Merce Cunningham's).

LITERATURE: The class could consider* what epical devices (invocation to the muse, catalogue of warriors, epic simile) are the likeliest to be paradied in a mock-epic (Pope's *Rape of the Lock*).

MUSIC: The student considers* using alternate fingerings (on his saxophone).

*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: The student is considering* the use of visual projections (of a city, war, love) in the play (by means of a backscreen projection, Albee's *American Dream*).

VISUAL ARTS: The student considers* a particular skill (of heating the whole work with a gentle flame and then directing a sharp, hot flame on to the parts near the solder) as a solution to a problem (of soldering) in making jewelry.

GENERAL: The student considers* ways (alternative) conceptions of (human) values may influence experiences (in the arts).

60. CONSTRUCT

DANCE: The student constructs* a model for the (sculptural) stage setting of a dance (Martha Graham's *Embattled Garden*).

LITERATURE: The student is constructing* an analogy between his own experience and events in a short story (*The Beast in the Jungle* by Henry James) in order to test its verisimilitude.

MUSIC: The student constructs* a (pentatonic) scale for a native (Oriental) dance.

THEATRE: The class is constructing* a Victorian set (box-set) for their nineteenth century rendition (*The Winter's Tale*).

VISUAL ARTS: The student constructs* a model (of a bridge) as a solution to a problem (of aesthetic, yet sound suspension in architecture).

GENERAL: The student constructs* a theory (of creativity) to account for artistic behavior (of animals).

*The verb can be modified by: is, should, might, can, cannot, etc.

61. CONTEND

DANCE: The student contends* that the waltz is not an expressive dance form.

LITERATURE: The student is contending* that a modern author (George Eliot) can lose control of a plot (*The Mill on the Floss*) and be forced to revive the ancient *deus ex machina* (the flood which ends the novel).

MUSIC: The student contends* that he needs a special cue (from the conductor) to enter properly.

THEATRE: The class is contending* the validity of nudity (*Hair*) on the stage (Broadway).

VISUAL ARTS: The student contends* that certain pieces of sculpture (found objects) are (not) works of art.

GENERAL: The student contends* that no one (aesthetician) can judge art disinterestedly.

62. CONTEST

DANCE: The student contests* the decision (by the faculty) to cancel the dance program.

LITERATURE: The student is contesting* (with Morris Weitz) the assumption by critics that all questions about literature have true or false answers.

MUSIC: The student contests* the analysis of the (*Apassionata*) sonata (by Beethoven).

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THEATRE: The student contests* the use of obscenity (four letter words) in community playhouse productions (Karamu Theatre, Cleveland, Ohio).

VISUAL ARTS: The student contests* the (assumed) (theoretical, aesthetic) position (of Santayana) held by the teacher in judging (Early Medieval) works of art.

GENERAL: The student contests* the notion (Kant's) that the faculty of judging an object is not dependent on any quality of the object itself, but it is rather through satisfaction (or dissatisfaction).

63. CONTRAST

DANCE: The student contrasts* the (heroic) choreography of the 1930s with that (the alienated) of the 1950s.

LITERATURE: The class contrasts* a Germanic epic (*Beowulf*) with a romance epic (Ariosto's *Orlando Furioso*).

MUSIC: The student contrasts* the performances of the work (*The Messiah*) by two groups.

THEATRE: Students are contrasting* the religious drama of the medieval period (*Second Shepherd's Play*) with twentieth century religious drama (by Beckett and Eliot).

VISUAL ARTS: The student contrasts* the earlier works (paintings and drawings) of a painter (Leonardo) with his later works.

GENERAL: The student contrasts* one (formistic) way of talking about works of art with another (experiential) way.

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*The verb can be modified by: is, should, might, can, cannot, etc.

64. CONTROL

DANCE: The student controls* his (torso) alignment as he balances on one leg (in an arabesque).

LITERATURE: The students are controlling* their word-choice by the percepts of (William Hazlitt's) famous essays on style (*On Familiar Style*).

MUSIC: The student controls* the vibrato (of the violin) with his fingers.

THEATRE: The class controls* the theatre program (list of plays for a season) for their (privately funded) school.

VISUAL ARTS: The student controls* the (tonal) quality of his print through the use of a (plate-wiping) technique.

GENERAL: The student controls* his experience with a work of art by restricting himself to viewing it in the manner of a contextualist.

65. CONVERSE

DANCE: The students converse* with a choreographer about problems in dance notation.

LITERATURE: Students can intentionally converse* (wittily) in the manner of characters (Sir Foplin Flutter) in talky (Restoration) plays.

MUSIC: The student converses* with the conductor about the order of the program (of Bach works).

THEATRE: The class is conversing* about the intelligence of the actors (conscious interpretation of their lines) in the play (Pinter's *The Collection*).

*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The class converses* with an art collector about the (artistic, aesthetic) criteria for selecting works of art for a (private) collection.

GENERAL: The students converse* with one another about the relationship of liking (not liking) olives and liking (not liking) (traditional) works of art.

66. CONVEY

DANCE: The student conveys* the (dramatic) intention of the dance (Anna Sokolow's *Odes*) through his performance.

LITERATURE: The student can convey* the author's (Vachel Lindsay's) own sense by reading his work (*The Congo*) according to whatever hints the author gives.

MUSIC: The student conveys* to the oboist his interpretation of (Bach's) ornaments.

THEATRE: The student is conveying* the central idea of the play (theme or message) to the audience (by mime).

VISUAL ARTS: The student conveys* his feelings (of repulsion) about a certain work of art (Kienholz's mixed media tableau *The Birthday*).

GENERAL: The teacher conveys* the idea that a person may "like" a work of art but that it is more desirable to have a (justifiable) reason when (critically) judging a work.

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*The verb can be modified by: is, should, might, can, cannot, etc.

67. CORRECT

DANCE: The teacher corrects* the student's (leg) extension in the (adagio) exercise.

LITERATURE: The student is correcting* dialects (Jim's, in *Huck Finn*) to standard English in order to learn patterns of non-standard speech.

MUSIC: The student corrects* the editor's markings calling for the (F#) accidental.

THEATRE: Many students in the directing class correct* the pacing of the actors (their physical movements) by exercises (knee-bends to loosen up).

VISUAL ARTS: The student corrects* the lens aperture (to account for the use of a yellow filter) before making the photograph (outdoors).

GENERAL: The student corrects* a statement (about judgment making) to include another (moral) kind of value a society (might) consider necessary in a work of art.

68. CREATE

DANCE: The student creates* a section (pas de deux) for the dance (ballet).

LITERATURE: The student is creating* a (biological) metaphor (following Emerson) in order to explain the relationship of elements within a poem.

MUSIC: The student creates* a cadenza for the (Schumann) piano concerto.

THEATRE: The class creates* the correct atmosphere (serene or jovial) for the play (a comedy or tragedy).

*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student creates* a mosaic (of stone, cement, glass) for a particular setting (outdoor wall area, indoor wall area).

GENERAL: The teacher creates* an appropriate (psychological) atmosphere for an experience (in multi-media).

69. CRITICIZE

DANCE: The teacher criticizes* the (ABA) structure of the student's (preclassic) dance study.

LITERATURE: The students are constructively criticizing* the role of myth (the story of Prometheus) in major Romantic poetry (Shelley's *Prometheus Unbound*).

MUSIC: The student criticizes* the (orchestra's) balance in the performance of the (London) symphony (by Haydn).

THEATRE: Few students criticize* established directors (Peter Brook) for their experimental theatre productions (*King Lear* in Stratford-on-Avon).

VISUAL ARTS: The student criticizes* (an unknown artist's) use of (false) images to serve a certain (commercial) function.

GENERAL: The student criticizes* a (popular) view of judgment-making (that it is sufficient for an individual to say "I like [don't like]") as irresponsible.

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*The verb can be modified by: is, should, might, can, cannot, etc.

70. DEAL WITH

DANCE: The student deals with* the basic (stage direction) symbols of (Laban's) dance notation.

LITERATURE: The class is dealing with* the use (by Shakespeare) of paradox in Lyrical poems (*Not marble, nor the gilded monuments*).

MUSIC: The student deals with* the melodic line (of Schiller's *Ode to Joy*) rather than the harmony.

THEATRE: Few students deal with* the design problems (for a thrust stage) of a classical production (*The Bacchae*).

VISUAL ARTS: The student deals with* (metaphoric) qualities in making a (descriptive, interpretive) statement about a work of art.

GENERAL: The class deals with* (social, moral, aesthetic) implications of urban renewal.

71. DEBATE

DANCE: The students debate* the merits of the use of everyday movement (by Yvonne Ranier) in contemporary dance (*Some Parts of a Sextet*).

LITERATURE: The students are debating* the inherent value (for William Collins) of personification in eighteenth century poetry (*Ode to Evening*).

MUSIC: The student debates* whether to use a new reed (on his bassoon).

THEATRE: Many classes debate* the use of modern dress (mini-skirts and bell-bottoms) in Shakespeare productions (Tyrone Guthrie Theatre).

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VISUAL ARTS: The student debates* the (aesthetic) merits (demerits) of one (cinema verite) style of film-making as opposed to other styles (dramatic, neo-realistic, documentary).

GENERAL: The students debate* the (philosophical vs. practical) position of several (city, government, neighborhood) groups interested in urban renewal.

72. DECIDE

DANCE: The students decide* that Labanotation is a useful tool for recording dance.

LITERATURE: The students are deciding* the degree of satire intended (by James Joyce) in the opening tone of a novel (page one of *Ulysses*).

MUSIC: The student decides* whether the ornament (a mordent) should be observed or omitted.

THEATRE: The class is deciding* the place of music (on tape or live) for a theatre in the round performance (where the orchestra is on stage or off, integrated, or removed).

VISUAL ARTS: The student decides* a setting (a shopping center mall) as suitable for an (art) exhibit.

GENERAL: The students decide* a visit (to the inner city area) would be helpful in a discussion of a particular (aesthetic) problem in urban renewal.

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*The verb can be modified by: is, should, might, can, cannot, etc.

74. DEFINE

DANCE: The student defines* the five basic (arabesque) positions of (Cecchetti) ballet.

LITERATURE: The student is defining* a figure of speech (oxymoron) by using specific examples ("marriage hearse" in Blake's *London*).

MUSIC: The student defines* what the composer (Schlick) meant about "sharply sounding" organ pipes.

THEATRE: Some students define* theatre as entertainment (musicals and spectaculars) and not art (the dicta of Ruskin).

VISUAL ARTS: The student defines* style as a variable concept (of an art historian, of a critic, of an archaeologist, of an artist, of an historian of culture).

GENERAL: The student defines* the role of (connoisseur, gourmet, and collector) individuals associated with the art world and judgment making.

75. DELINEATE

DANCE: The student delineates* the middle (adagio) section of the dance (Doris Humphrey's *Brandenberg Concerto No. 4*).

LITERATURE: The student delineates* distinctions in tone between the straightforward use of convention (Shakespeare's Sonnet 18) and parodies of it (Shakespeare's Sonnet 130).

MUSIC: The student delineates* carefully the form of the (French) suites (by Bach).

*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: Few students delineate* the difference between gestures (physical motions of the body) and sounds (tone and enunciation) in a show.

VISUAL ARTS: The teacher delineates* the chief characteristics (exuberance, monumentality, sensuousness, theatricality) of the Italian baroque) style of works of art.

GENERAL: The teacher delineates* the (aesthetic, ethic, moral) criteria operating in art criticism (John Dewey's).

76. DEMONSTRATES

DANCE: The teacher demonstrates* the (fluid) styles in various (Yemenite) folk dances.

LITERATURE: The student is demonstrating* the function (for Dickens) of foreshadowing in a novel of suspense (*Bleak House*).

MUSIC: The student demonstrates* his pedal techniques at the organ by playing a toccata (by Widor).

THEATRE: Students are demonstrating* the use of vaudeville (music hall techniques) in the Irish Theatre (Behan, *The Hostage*).

VISUAL ARTS: The teacher demonstrates* a concept (of perception) through the use of (parallel) lines (of differing lengths) and language (telephone poles).

GENERAL: The student demonstrates* his grasp of the major (artistic, aesthetic) problems which beset an artist (by selecting and arranging the major works of art which reflect these problems into a retrospective exhibit).

*The verb can be modified by: is, should, might, can, cannot, etc.

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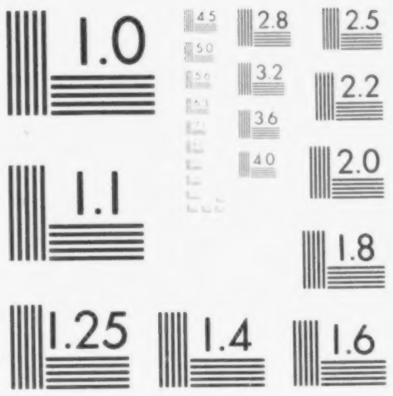
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MICROCOPY RESOLUTION TEST CHART
NATIONAL BUREAU OF STANDARDS-1963-A

77. DEPICT

DANCE: The dance class depicts* a feeling (of agony) in a dance sequence.

LITERATURE: The student is depicting* the social conditions (in America at the turn of this century) which spawned "naturalistic" novels (like *McTeague*).

MUSIC: The student depicts* the song (by Brahms) as having Romantic qualities.

THEATRE: The student is depicting* the violence (murder, beatings) in the twentieth century theatre by the color of his expressionistic set (vile reds, loud yellows, dark purples).

VISUAL ARTS: The student depicts* a theme ("This is the way it is") through the use of the same (unifying) element in a series of photographs (of faces).

GENERAL: The student depicts* a (contemporary) problem (of alienation) in society reflected in both theatre and the visual arts.

78. DESCRIBE

DANCE: The student describes* the growth of (chance) choreographic techniques in (Merce Cunningham's) modern dances.

LITERATURE: The students are describing* the adaptation (by James Thomson) into literature (*The Seasons*) of new scientific knowledge (Newton's studies in optics).

MUSIC: The student describes* the performance he heard (by the Boston Pops) and the conductor he observed (Arthur Fiedler).

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THEATRE: The class describes* the usefulness (information) of the theatre playbill (cast name, director, and synopsis given out before the performance begins).

VISUAL ARTS: The student describes* the (studio) setting in which an artist (a ceramicist) might work.

GENERAL: The student describes* his (emotional and intellectual) experience in solving (artistic) problems.

79. DETECT

DANCE: The student detects* the refinement of (pointe) technique in (Italian) ballet through the nineteenth century.

LITERATURE: The students should detect* when one author (John Barth) consciously tries (in *The Sot-Weed Factor*) to copy another (Henry Fielding).

MUSIC: The student detects* a bit of irony in the music (of Charles Ives).

THEATRE: Few students detect* the negativism (murder, hate) of the modern British playwright (Joe Orton, *Saved*).

VISUAL ARTS: The student detects* a relationship of art (image in painting) to a science (mythology).

GENERAL: The student detects* a difference, yet a relationship in aspects of his (cognitive, expressive, and aesthetic) experience, in solving (artistic) problems.

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*The verb can be modified by: is, should, might, can, cannot, etc.

80. DETERMINE

DANCE: The student determines* the (ritual) origins of (Navajo) fertility dances.

LITERATURE: The students are determining* the relationship in theory between historical allegory and satire (which meet in a poem like Dryden's *Absolom and Achitophel*).

MUSIC: The student determines* which edition of the music (Presser or Schirmer) is more authentic.

THEATRE: The class determines* the theatre decor (comfortable seats and good acoustics) for larger and newer theatres (Royal Shakespeare Theatre in England is designed for audience comfort).

VISUAL ARTS: The student determines* that there is a certain (supra-real) quality about images in works of art (Warhol's *Campbell Soup Cans*).

GENERAL: The student determines* that various disciplines (of history, criticism, archaeology, philosophy) have different ways of conceiving a concept (of style) in art.

81. DEVELOP

DANCE: The student develops* a sense of (syncopated) timing through (counterpoint) rhythmic exercise.

LITERATURE: Students must almost develop* an intuition for recognizing the use (by Jane Austen) of highly sophisticated irony (in *Pride and Prejudice*).

MUSIC: The student develops* an interest in the ballet (*The Nutcracker*).

*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: Students develop* their own interpretations (surprise or suspense endings) for original theatre productions (written and directed by students).

VISUAL ARTS: The student develops* a caricature (of a political figure) from knowledge of (physical, personality) characteristics and visual evidence (pictures).

GENERAL: The students develop* the ability to criticize (justifiably) works of art.

82. DEVISE

DANCE: The teacher devises* a technique which allows students to extend their perception of (significance in) dance.

LITERATURE: The student is devising* criteria (of consistency in use, etc.) by which to judge a critical concept (T. S. Eliot's "objective correlative").

MUSIC: The student devises* an instrumentation (of woodwinds) for the (Gavotte) dance.

THEATRE: The class is devising* a quicker method for the entrance (usually by flying in on the *deus ex machina*) of a supernatural character (Ariel, Peter Pan).

VISUAL ARTS: The student devises* a plan for a city (of the imagination) in the form of a (pen and ink) drawing.

GENERAL: The students devise* a formula (based on phenomenology) for attending to the experience of a work of art.

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*The verb can be modified by: is, should, might, can, cannot, etc.

83. DIFFERENTIATE

DANCE: The student differentiates* between (the visual and kinesthetic) responses to dance.

LITERATURE: Students should differentiate* between a novel with a social setting (*Portrait of a Lady*) and a social novel (*The Bostonians*).

MUSIC: The student differentiates* between two related musical terms (allegro and allegretto).

THEATRE: Few students differentiate* between operas (*La Boheme*) and musicals (*Man of LaMancha*).

VISUAL ARTS: The student differentiates* reasons (that refer to the work of art itself; that refer to the effects of the work of art upon him) in making (critical) judgments about works of art.

GENERAL: The student differentiates* between the treatment of (so-called Catholic and Protestant) art forms in a (Baroque) period or style.

84. DISAPPROVE

DANCE: The student disapproves* of obvious sexuality in much contemporary dance.

LITERATURE: The student should not disapprove* of sentimentality when it is used (by Dickens) to good purpose (for moral instruction in *Hard Times*).

MUSIC: The student disapproves* of the use of pedal in the harpsichord works (of Bach).

*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: The class disapproves* of the influence of the Japanese Theatre (using severe facial expressions) on the American theatre (Schechner from New York).

VISUAL ARTS: The student disapproves* of the (distorted, theatrical, sensuous) forms in (Baroque) sculpture.

GENERAL: The student disapproves* of the (raised) level of sound in (television) commercials.

85. DISCERN

DANCE: The student discerns* the necessary adaptation of gesture in choreography for film.

LITERATURE: Students can discern* the form (prison confession) of some works (*Moll Flanders*) only through relevant readings external to the work itself.

MUSIC: The student discerns* the appropriate pedaling for the work (*Revolutionary Etude*) of the composer (Chopin).

THEATRE: Few students discern* the difference between the quick tempo of comedy (double entendres) and the serious, slow tempo of tragedy (*Death of a Salesman*).

VISUAL ARTS: The student discerns* that two art forms (painting and print-making) (may) employ a similar device (chiaroscuro) to achieve (a three-dimensional) illusion.

GENERAL: The student discerns* that there is more than one (aesthetic as well as moral) aspect to an issue (of whether one's hair or one's skirt should be so long or so short).

*The verb can be modified by: is, should, might, can, cannot, etc.

86. DISCLOSE

DANCE: The student discloses* the need for more instruction in dance techniques.

LITERATURE: The class is disclosing* special interest in verbal iconography by focussing on emblems (of the Seven Deadly Sins) in early poems (Langland's *Piers Plowman*).

MUSIC: The student discloses* his abhorrence for contemporary music (by John Cage).

THEATRE: Many students disclose* the ending of a play (the final action) during the first act (because of the obvious foreshadowing).

VISUAL ARTS: The student discloses* (anthropological) evidence that relates to the understanding of the (magical or religious) function of an artifact (called the *Venus of Willendorf*).

GENERAL: The student discloses* that he likes (dislikes) certain (dress) styles for (aesthetic) reasons other than those (social) commonly known.

87. DISCOVER

DANCE: The student discovers* the range of (choreographic) expression in contemporary (American) dance.

LITERATURE: The student is discovering* the snide journalistic bias (of Tom Brown) common in Grub Street satires of early Augustan England (*Amusements, Serious and Comical*).

MUSIC: The student discovers* that much of the later works (by Beethoven) make use of contrapuntal writing.

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*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: Students are discovering* the importance of the choreographer (Balanchine and modern dance steps) in today's theatre (Lincoln Center's Experimental Theatre).

VISUAL ARTS: The student discovers* symbols in the use of elements (characterization, color) related to the main theme in again seeing a film (*Juliet of the Spirits* by Fellini).

GENERAL: The student discovers* that advertisements in (popular) magazines and newspapers reflect the forms and trends of the so-called "fine" artists.

88. DISCRIMINATE

DANCE: The student discriminates* between the kinds of (pavane) formations in (Italian) court dances.

LITERATURE: The student ought to discriminate* appeals (by Wordsworth) to suprarational sensibility (*The White Doe of Rylstone*) from appeals (by Rod McKuen) to irrational sentimentality (*Listen to the Warm*).

MUSIC: The student discriminates* between the phraseology of two composers (Haydn and Mozart).

THEATRE: Many students discriminate* against the use of Oriental ritual patterns (yogi, zen) in the Living Theatre (*Mysteries*).

VISUAL ARTS: The student discriminates* one way of seeing an object (physically, as a stone) from another way of seeing the same object (aesthetically, as a bird).

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*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The students discriminate* between (similar) characteristics of various (musical, painterly, literary) forms of works of art executed under the same generic (Romantic, Baroque, classic) style.

89. DISCUSS

DANCE: The student discusses* the importance of the prima ballerina (Anna Pavlova) in (Russian) ballet.

LITERATURE: The students can discuss* the decorative use (by John Lyly) of antithesis in prose style (*Euphues*).

MUSIC: The student discusses* his fondness for the opera (*Don Juan*) of the eighteenth century (by Mozart).

THEATRE: Classes discuss* the themes of plays (the central idea or thought) for research (to find philosophical similarities).

VISUAL ARTS: The student discusses* a problem (of attaching a handle) in making a cup (of clay).

GENERAL: The students discuss* the (moral, social, psychological, aesthetic) implications of (no) personal choice in the kind of art forms (Muzak) one encounters in public places (study halls, dentist's or doctor's offices, stores).

90. DISLIKE

DANCE: The student dislikes* most non-social forms of dance.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: Modern classes generally dislike* the formal balance of heroic couplets (by Pope, in his *Essay on Man*).

MUSIC: The student dislikes* singing (English) madrigals (by Morley).

THEATRE: Students dislike* the classical critics (Aristotle, Horace) because of their dicta (laws of tragedy).

VISUAL ARTS: The student dislikes* the absence (presence) of (representational) form in (Cubist) sculpture.

GENERAL: The student dislikes* (contemporary) imitation of the (Art-Nouveau) qualities and style of an older era (the 20s and 30s).

91. DISPLAY

DANCE: The student displays* technical ability in foot work.

LITERATURE: One student can display* a mythology of his own by way of explaining what much post-Romantic poetry (W. B. Yeats' *Leda and the Swan*) is trying to do.

MUSIC: The student displays* his collection of (stereo) recordings of popular musicals (*Sound of Music* and *South Pacific*).

THEATRE: The student displays* sensitivity (awareness of the character and intelligence in his reading) in the role (Othello).

VISUAL ARTS: The students display* their works (watercolors, posters, jewelry, constructions, etc.) in the (children's art) gallery.

*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The students display* strong (emotional) reactions in confronting works of art having particular (psychological) subject matter or executed in a particular (Expressionist) style.

92. DISPUTE

DANCE: The student disputes* the contention that ballet is really a theatre art.

LITERATURE: Some students dispute* the relevance of (even modern) formal literary art (T. S. Eliot's *Four Quartets*) to contemporary life.

MUSIC: The student disputes* the account (by Tovey) on the development of the symphony.

THEATRE: Few students dispute* the use of satire (Congreve and Dryden) in the Restoration Drama (*Comedy of Manners*).

VISUAL ARTS: The students dispute* statements (by artists or critics) about (artistic, theoretic, or philosophic) reasons for making works of art.

GENERAL: The students dispute* the relevancy/irrelevancy of the (intentional fallacy) aspect of a theory of criticism.

93. DISTINGUISH

DANCE: The student is able to distinguish* between secular and sacred ethnic dance forms.

* The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The class is distinguishing* a mode of thought (Newman's sacramentalism) from a mode of expression (allegory in John Gower).

MUSIC: The student distinguishes* between the impressionism (of Debussy) and the romanticism (of Strauss) at the turn of the century.

THEATRE: Students distinguish* the legitimate theatre (professional houses) from the poetic theatre (Judson's Memorial Theatre in New York).

VISUAL ARTS: The student distinguishes* the relationship of (tonal) gradation in a photograph to the (soft, coarse) quality of the type of (Tri-X, Panchromatic) film used.

GENERAL: The student distinguishes* between (cyclical and polar) concepts of style and their relation to the perception of works of art.

94. DO

DANCE: The students do* several renderings of the costumes (tu-tus) for the ballet (*Swan Lake*).

LITERATURE: The student could do* an explication of a poem (John Crowe Ransom's *Piazza Piece*) in light of a particular critical method (New Criticism).

MUSIC: The student does* what the conductor demands through a change in bowing (a viola).

THEATRE: The class is doing* the opera (*Carmen*) in (English) translation.

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*The verb can be modified by: is, should might, can, cannot, etc.

VISUAL ARTS: The student does* a carving (of a real or imaginary form) in soapstone.

GENERAL: The student does* an analysis of a work of art.

95. DRAW

DANCE: The student draws* a set design for the class dance production.

LITERATURE: The student is drawing* the outlines of a metacritical system (*The Anatomy of Criticism*) by a recognized critic (Northrop Frye).

MUSIC: The student draws* the air from his diaphragm when singing (aria).

THEATRE: The student draws* (his) conclusions from the last act (filled with surprise and suspense) of the play (*The Mousetrap*).

VISUAL ARTS: The student draws* (his) conclusion about the size, shape, and volume of the (parts and of the whole) building (by Frank Lloyd Wright, the Guggenheim Museum) and its relation to its setting.

GENERAL: The student draws*, in diagrammatic form, the relationship of the perceiver, the object perceived, and the perception of a (contextualist) theory of criticism in the arts.

96. ELABORATE

DANCE: The student elaborates* the choreographic idea through techniques (of augmentation and diminution).

LITERATURE: The class can elaborate* a simple statement (by Strindberg) of theme (the dominance of women) by locating it in several works (*Miss Julie*, *The Father*).

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*The verb can be modified by: is, should, might, can, cannot, etc.

MUSIC: The student elaborates* on the character of (Ravel's) impressionism.

THEATRE: The student is elaborating* the methods (music hall routines) of a revue (*Harold Robbins Songbook*).

VISUAL ARTS: The student elaborates* upon the (ornamental) quality of his (filigree) work through pattern, repetition (of curves and circles) and interlacing.

GENERAL: The student elaborates* upon the relationship of technology and art (as McLuhan sees it, as Lewis Mumford sees it).

97. EMPATHIZE

DANCE: The students empathize* with the character (Bip) of the pantomime study (by Marcel Marceau).

LITERATURE: The student should empathize* with the protagonist (Jane Shore, in *The Tragedy of Jane Shore*) of the pathetic tragedy.

MUSIC: The student empathizes* with the conductor (Eugene Ormandy) and his many demands.

THEATRE: The class empathizes* with the actress (Dame Evans and her sorrow in the role of Lady Macbeth) in the play (*Macbeth*).

VISUAL ARTS: The student empathizes* with the feeling (of horror) evoked from a series of works (*The Disasters of War*) by one artist (Goya).

GENERAL: The student empathizes* with a viewpoint (of the inevitability of subjectivity) in making critical judgments about works of art, but also recognizes its (purely personal) limitation.

*The verb can be modified by: is, should, might, can, cannot, etc.

98. EMPLOY

DANCE: The student employs* historical data (concerning Feuillet) in preparing program notes for his (eighteenth century) court dance presentation.

LITERATURE: The student employs* a current figure of speech (analogy of falling dominoes from the field of foreign policy) in order to fix the limitations of figurative argument.

MUSIC: The student employs* a shoulder rest while playing (his violin).

THEATRE: The class employs* the use of paintings (Rembrandt prints) in the costumes for a neo-classic drama (Racine's *Phaedra*).

VISUAL ARTS: The student employs* various techniques (air-brush, Art-Nouveau) in forming letters for posters.

GENERAL: The teacher employs* several statements (made by critics, historians, aestheticians) about the same work of art to illustrate a concept (that there are alternate, equally adequate/inadequate ways of perceiving and judging the same work) in art criticism.

99. ENCOUNTER

DANCE: The teacher encounters* hostility from his students when introducing them to ballet.

LITERATURE: The student encounters* apparent digressions in some prose styles (Laurence Sterne's, in *Tristram Shandy*).

MUSIC: The student encounters* an unfamiliar tempo marking (prestissimo) in the music (by Chopin).

*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: Many students encounter* the use of poetry (blank verse) in the seventeenth century theatre (Milton's *Comus*).

VISUAL ARTS: The student encounters* a sensation (of bewilderment, of marvel) in an experience with (environmental) painting in an apartment setting.

GENERAL: The students encounter* new terms in reading about (artistic, aesthetic) theories of art.

100. ENLARGE

DANCE: The student enlarges* his movement phrase through changes in timing and in spacing.

LITERATURE: The student enlarges* his vocabulary by reading witty and intelligent authors (Bernard Shaw, especially his "Prefaces") with dictionary in hand.

MUSIC: The student enlarges* the combo by adding two more (electric) guitars.

THEATRE: Students are enlarging* the seating capacity (by adding seats to the orchestra) for the performance (a benefit for charity).

VISUAL ARTS: The student enlarges* the size of a figure in his drawing to give it a certain (dominant and awesome) quality.

GENERAL: The students enlarge* their capacity to tolerate (new, different) forms of art.

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*The verb can be modified by: is, should, might, can, cannot, etc.

101. ERECT

DANCE: The student erects* a set piece (Maypole) for his reconstruction of an ancient (English fertility) dance.

LITERATURE: Students should not erect* theories more complicated than the works they are trying to explain.

MUSIC: The student erects* a platform for his 'cello to rest upon.

THEATRE: The class is erecting* a (surrealistic) set for one of Lorca's plays (*Blood Wedding*).

VISUAL ARTS: The student erects* a (stabile) sculpture in a setting (of a school courtyard).

GENERAL: The students erect* a (sculptural) (box-like) form from directions given by a computer (or an artist).

102. ESTIMATE

DANCE: The student estimates* the size of the performing area.

LITERATURE: The student is trying to estimate* the influence of established criteria for poetry (Rapin's) on a specific author (John Dryden).

MUSIC: The student estimates* that the oratorio (*The Seasons*) was written late in the composer's life.

THEATRE: The students are estimating* the number of curtain calls (how often the actors will be called back) of a popular show (*The Student Prince*).

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*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student estimates* the (artistic, aesthetic, economic) value of a historical event (of smuggling silkworms out of China) in relation to the impact upon art forms (tapestries, brocades, costumes).

GENERAL: The student estimates* a (two-week) period of time necessary for gathering materials (bibliography, facts, monographs, pertinent articles) relevant to a problem (of the use of symbolism in contemporary Pop art).

103. EVALUATE

DANCE: The teacher evaluates* the student's technical progress in a quarter of study.

LITERATURE: The student is evaluating* the importance of the ingenue (Isabel Archer, "American girl") in the American fiction (*Portrait of a Lady*) written after the Civil War.

MUSIC: The student evaluates* the form (art song) in light of the total output of the composer (Schubert).

THEATRE: The class is evaluating* the importance of critics (Walter Kerr, Clive Barnes) on the success (or bomb) of a play (*Oliver*).

VISUAL ARTS: The students evaluate* the influence of one (Dadaist) style on another (Pop) in various art forms (painting, sculpture, graphics).

GENERAL: The students evaluate* their works on the basis of criteria of aestheticians (of the late nineteenth, early twentieth century).

*The verb can be modified by: is, should, might, can, cannot, etc.

104. EXAMINE

DANCE: The student examines* the historical documents (court dance manuals) in the dance library (Dance Collection, New York City Public Library).

LITERATURE: The student must examine* some manuscripts (*Vala,* or *The Four Zoas*) in order to realize the extent of an author's (Blake's) revisions.

MUSIC: The student examines* the score (of the *St. Matthew Passion*) to determine what keys are used.

THEATRE: The class is examining* the use of poetry (metaphors, similes, verse) in Irish Drama (Yeats and Synge).

VISUAL ARTS: The student examines* the (narrative) theme (of the burning of the Sanjo Palace) in a Japanese scroll painting.

GENERAL: The students examine* a (Neo-Platonist) theory of the nature of art.

105. EXCLUDE

DANCE: The student excludes* the use of props in his movement study.

LITERATURE: The students will readily exclude* most (of Browning's) dramatic monologues (*The Bishop Orders his Tomb*) from the class of lyrical soliloquies.

MUSIC: The student excludes* the instrument (saxaphone) from the (brass) family group.

*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: Few students exclude* the study of mime (non-verbal theatre) in (Italian) theatre (commedia dell'arte).

VISUAL ARTS: The teacher excludes* certain (formal) terms of (symmetric, asymmetric) relationships in talking about a work of art.

GENERAL: The teacher deliberately excludes* examples of certain (fine) art forms in (an introductory) discussion in art appreciation.

106. EXECUTE

DANCE: The student executes* the five basic positions of ballet.

LITERATURE: The student is executing* an "academic exercise" (like Milton's *Prolusions*).

MUSIC: The student executes* (Clementi's) sonatina brilliantly.

THEATRE: The student executes* the (sound and light cue) orders of the stage manager (given through a microphone) during the performance.

VISUAL ARTS: The student executes* a (line) drawing (of a model).

GENERAL: The student executes* a (dance) work from a copy of the original (notation) by a well-known artist (Martha Graham).

107. EXHIBIT

DANCE: The student exhibits* a sufficient grasp of (accumulative) techniques to choreograph a (group) dance.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student ought to exhibit* his finished essay for the benefit of class criticism.

MUSIC: The student exhibits* an interest in (plainsong) chant.

THEATRE: The students exhibit* a knowledge of theatricality (use of face and body and voice) in their presentation (reader's theatre).

VISUAL ARTS: The student exhibits* the (ceramic) bowls (he has made) in a showcase.

GENERAL: The students exhibit* their works (manuscripts, sketches, scores, dance notations) in the (public) library.

108. EXPAND

DANCE: The student expands* his awareness of energy levels through (improvisatory) techniques.

LITERATURE: The student can often expand* the *significatio* of a medieval lyric (Chaucer's *Balade de Bon Conseyl*) by considering its religious undertones.

MUSIC: The student expands* his knowledge of the (Baroque) period (by comparing Vivaldi and Handel).

THEATRE: The class expands* its knowledge of the theatre (actor's use of the voice and movement) from the performance (*Enemy of the People*).

VISUAL ARTS: The student expands* his concept of themes in painting to include allegory and genre.

GENERAL: The student expands* his vocabulary to include (technical) terms associated with a particular art form (printing).

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*The verb can be modified by: is, should, might, can, cannot, etc.

109. EXPERIENCE

DANCE: The student experiences* the depth of the stage space as he moves through it.

LITERATURE: The student literally experiences* the criteria in terms of which some figures of speech (assonance, alliteration, onomatopoeia) are judged.

MUSIC: The student experiences* a new sensation while hearing a sonata (by Scarlatti) on an authentic (Baroque) harpsichord.

THEATRE: The student experiences* the tragedy (*Oedipus Rex*) through catharsis (a feeling of pity and fear and awe from the actor which releases those emotions in him).

VISUAL ARTS: The student experiences* the (advancing/receding) quality of color and space in painting (Albers').

GENERAL: The student experiences* (what McLuhan might have meant by) a barrage of multi-media forms (films, sound, poetry, etc.).

110. EXPERIMENT

DANCE: The student experiments* with several variations in the phrasing of the dance.

LITERATURE: The student can experiment* with stanza form and line length to make unusual verse containers (dimeter sonnets) from his own ideas.

MUSIC: The student experiments* with a sequence of (diminished seventh) chords.

*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: The students experiment* with the use of movement (robot-like motions) in the play (*America Hurrah*).

VISUAL ARTS: The student experiments* with techniques (of dotting, flicking, strippling, cross-hatching) to achieve a certain (tonal) quality in printmaking.

GENERAL: A class experiments* with developing a multi-media experience (for the school).

111. EXPLAIN

DANCE: The teacher explains* the use of castanets (by Jose Greco) in Spanish (Flamenco) dancing.

LITERATURE: The student is explaining* the etymology of a key work (complain) in order to clarify a poem (*To His Coy Mistress* By Andrew Marvell).

MUSIC: The student explains* why he prefers the symphonies (of Beethoven) over the piano literature.

THEATRE: The student explains* the use of traps (Corsican Trap) during the nineteenth century (*The Corsican Brothers*).

VISUAL ARTS: The student explains* the coiling method employed in making a (ceramic) vase.

GENERAL: The teacher explains* that the same word (color) may have different meanings according to the context of the art form (music, visual arts) in which it is used.

*The verb can be modified by: is, should, might, can, cannot, etc.

112. EXPLORE

DANCE: The student explores* the textural possibilities of dance movement for film.

LITERATURE: The student can explore* hypothetical alternatives (an early confession by Dimmesdale) to the plotting of modern classics (Hawthorne's *The Scarlet Letter*).

MUSIC: The student explores* the use (by Dufay) of augmentation and diminution (in the motet).

THEATRE: The class explores* the use of different lighting (dimmers instead of footlights) for the special performance (dramatic readings of Poe's *The Tell Tale Heart*).

VISUAL ARTS: The student explores* light and shade in (two) styles of painting (of Leonardo, of the Chinese).

GENERAL: The student explores* the probable meaning of a work of art in terms of the discernible evidence.

113. EXPRESS

DANCE: The student expresses* a preference for the use of non-representational techniques (by Viola Farber) in modern dance (*Pop. 18*).

LITERATURE: The student is expressing* in full detail the intellectual doctrines (determinism) of a philosophy (William Godwin's) which influenced a literary work (Wordsworth's *The Borderers*).

MUSIC: The student expresses* himself best in Classic (operatic) works (by Mozart).

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*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: The student expresses* his excitement for the performance (*Jacques Brel*) by his audience participation (becoming part of the unit instead of personally reacting).

VISUAL ARTS: The student expresses* his attitude (of indifference due to insufficient knowledge) about works of art of a different (Incan) culture.

GENERAL: The students express* the notion that their (second) experience of attending to a work of art (a production of Ionesco's *The Chairs*) differs from the initial experience.

114. EXTEND

DANCE: The student extends* his movement vocabulary in improvisation class.

LITERATURE: The student is extending* his assigned diary on the (elaborate) model of a famous precedent (DeQuincey's *Confession of an English Opium Eater*).

MUSIC: The student extends* his (tenor) range by constant rehearsal (of scales).

THEATRE: The students extend* the play (the run of the play) because of the critics' acclaim for the show (the critics draw more of the public to see the show).

VISUAL ARTS: The student extends* the (diagonal) line of a (perspectival) drawing.

GENERAL: The student, standing apart (and then in the midst) of the remainder of the class, extends* his arms to the side in an attempt to sense the qualities of space.

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*The verb can be modified by: is, should, might, can, cannot, etc.

115. FASHION

DANCE: The student fashions* a (Western) vest for the ballet (Agnes DeMille's *Billy the Kid*).

LITERATURE: The student fashions* a composite heroine from the various women (Juliet the innocent, Portia the wise, Katherine the shrew) of a single author (Shakespeare).

MUSIC: The student fashions* his (wooden) whistle with his knife.

THEATRE: The class is fashioning* their classical costumes (chiton, himation) from historical material (Cretan vases).

VISUAL ARTS: The student fashions* a (Styrofoam) model of a landscape (of fantasy).

GENERAL: The student fashions* a replica of an archaeological site (at Stonehenge) in an attempt to understand its probable (astrological) function.

116. FAVOR

DANCE: Some students favor* the use of classical music (by Paul Taylor) for modern dance (*Oriole*).

LITERATURE: Students favor* the description (by D. H. Lawrence) of violent emotion in young characters (Paul Morel, in *Sons and Lovers*).

MUSIC: The student favors* one (plastic) reed rather than another (wooden one).

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*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: The class favors* a nineteenth century production of Shakespeare (by Irving or Kean) over a twentieth century production (Sir Barry Jackson's of Stratford).

VISUAL ARTS: The student favors* the (popular) taste of one (newspaper) reviewer over the (esoteric) taste of another in writing about films.

GENERAL: The student favors* a discussion with an artist (writer, sculptor, playwright, dancer) to gain an insight into a (creative) process.

117. FEEL

DANCE: The student feels* the impact of sociological changes on popular dance.

LITERATURE: The students feel* the (delicate) changes in sentiment through a well-wrought sonnet sequence (Elizabeth Browning's *Sonnets from the Portuguese*).

MUSIC: The student feels* the bell of the trombone (made by Selmer).

THEATRE: Few students feel* the excitement of an actor (nerves, happiness) the first night of a performance (opening night).

VISUAL ARTS: The student (empathically, kinesthetically) feels* the (cold, harsh) quality of (steel and glass) materials as he views a building.

GENERAL: The student feels* that word from an authority (an artist) is adequate in making (value) judgments.

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*The verb can be modified by: is, should, might, can, cannot, etc.

118. FIND

DANCE: The student finds* movement in everything.

LITERATURE: The class is finding* similar metaphors (of the power of darkness) in selected (American) fiction (Poe's *The Black Cat*, Hawthorne's *House of Seven Gables*).

MUSIC: The student finds* the fingerings (by Schirmer) to be pianistic.

THEATRE: Few students find* excitement in the (closet) dramas of the eighteenth and nineteenth century (*Cenii*).

VISUAL ARTS: The student finds* that there are certain (general) characteristics in (classical) style of a people (Greeks) or a period (Renaissance).

GENERAL: The student finds* that each experience with the same art object "funds" the previous one.

119. FORM AN OPINION

DANCE: The student forms an opinion* about contemporary dance.

LITERATURE: Each student is forming an opinion* (his own) of new translations (The Revised Standard Version) of classic works (the Holy Bible).

MUSIC: The student forms an opinion* about the (symphonic) music (of Tschaikovsky).

THEATRE: Many students form an opinion* of theatre (positive) from one performance (a Broadway play becomes representative of all drama).

*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student forms an opinion* about the (aesthetic, artistic, magic) function of (cave) paintings (of Lascaux).

GENERAL: The student forms an opinion* about the adequacy of an idea (that at times a compromise between philosophic ideals and practical existence is necessary).

120. FORM

DANCE: The student forms* a pattern of movements.

LITERATURE: The student is forming* his essay in a non-discursive (associative) order learned from a literary exemplar (A. E. Housman's *Terence, This is Stupid Stuff*).

MUSIC: The student forms* a chord cluster based on an interval (of a second).

THEATRE: The student forms* a nose (of spirit gum) which he must wear in order to portray a role (Cyrano de Bergerac) in a play.

VISUAL ARTS: The student forms* a (wax) mold as part of the (casting) process in making a ring.

GENERAL: The student forms* a question about the relationship of taste and judgment making in art.

121. FORMULATE

DANCE: The student formulates* a definition of modern dance.

*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: A group of students is formulating* a joint explication of a long poem (G. M. Hopkins' *The Wreck of the Deutschland*).

MUSIC: The student formulates* a sequence for a (quarter tone based) scale.

THEATRE: Many students formulate* their ideas about stage design (about making a set) from the Proscenium theatre (the Haymarket or Drury Lane).

VISUAL ARTS: The student formulates* a (ceramic) glaze.

GENERAL: The student formulates* a response to a (fellow student's) query about the relation of moral and social responsibility and active participation in resolving a problem (of discrimination in housing).

122. FULFILL

DANCE: The student fulfills* the (parallel design) requirements of the (archaic) composition problem.

LITERATURE: The student fulfills* the teacher's expectations by writing a (*Haiku*) poem.

MUSIC: The student fulfills* the conductor's request by doubling (with the trumpets) on his violin.

THEATRE: The students finally fulfill* the desire or need of the director (to change a scene until he is satisfied) in the *mise-en-scene* (in a large production).

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*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student fulfills* the task of making a (short documentary) film.

GENERAL: The student fulfills* a (phenomenological) requirement of holding in abeyance presuppositions about a work of art in his experience with it.

123. GATHER

DANCE: The student gathers* (geo-political) information on (Balkan) ethnic dances.

LITERATURE: One student is gathering* bibliographical data on (early English) editions of American classics (Fenimore Cooper's *Leatherstocking Tales*).

MUSIC: The student gathers* that he has properly identified the (*Lark*) string quartet (by Haydn).

THEATRE: The students gather* the costumes (after the run of the show) for the preparation of the next show (to remake, remeasure).

VISUAL ARTS: The student gathers* (from the teacher's questions) that he has (not) grasped the problem.

GENERAL: The student gathers* a variety of statements (made by artists) about the nature of creativity.

124. GAUGE

DANCE: The student gauges* the size of the dancing area (*orkestra*) in the (Greek) amphitheatre.

*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student gauges* the utility of popular critical studies (Graham Hough's of *The Faerie Queene*) for his own understanding.

MUSIC: The student gauges* his tempo by the second hand of his watch.

THEATRE: Few students gauge* their speeches during a performance (of a comedy) to the reaction of the audience (of laughter, which might slow down a speech).

VISUAL ARTS: The student gauges* the amount of yarn he will need to weave a piece of fabric.

GENERAL: The student gauges* the probable effect of a contemporary building (alongside other buildings) in an older established neighborhood.

125. GENERALIZE

DANCE: The teacher generalizes* the kinds of (locomotor) movement in (Western European) folk dances.

LITERATURE: The student generalizes* about an author's major themes (Emily Dickinson on solitude and death) by reading his key works (*My Life Closed Twice* and *I Heard a Fly Buzz*).

MUSIC: The student generalizes* about the importance of a (dance) band.

THEATRE: The students usually generalize* about the nature of the plays (how they were performed) during the thirteenth and fourteenth centuries (because of lack of historical material).

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*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student generalizes* about judgment making (by persons like him) in art.

GENERAL: The student generalizes* about the type of works of art (of fifteenth century Europe).

126. GENERATE

DANCE: The teacher generates* discussion about (Romantic) style in (French) ballet.

LITERATURE: The class can generate* its own impromptu dramas, complete with characters, setting, and plot.

MUSIC: The student generates* school enthusiasm for a (pep) band.

THEATRE: The students are generating* a great deal of excitement about their experiment in sound (stereo speakers in the house) for this play (*Hair*).

VISUAL ARTS: The student generates* (several) (watercolor, wash) designs for costumes (for a play).

GENERAL: The class generates* ideas for (aesthetic and ethic) problems worthy of class discussion.

127. GET THE IDEA

DANCE: The student gets the idea* of (Flamenco) dancing by watching a (television) performance.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student usually gets the idea* of an ironic statement (Evelyn Waugh's *The Loved One*) by sharing the author's straightforward convictions (against dressing up death).

MUSIC: The student gets the idea* that some (rococo) music (by K. P. E. Bach) is basically inferior.

THEATRE: The class is getting the idea* of the difficulty (few rehearsals) of performance by a repertory company (APA).

VISUAL ARTS: The students get the idea* (from the teacher, from reading) that taste (of connoisseurs) is related to (critical and value) judgments in matters of art.

GENERAL: The student gets the idea* that a work of art (Steinbeck's *Grapes of Wrath*) can cause (legislative) change in society.

128. GIVE IMPORTANCE TO

DANCE: The teacher gives importance to* the study of ballet for an understanding of the beginnings of modern dance.

LITERATURE: The student gives importance to* a consistent pattern of imagery (mouth against the earth, bosom to the sky) when judging an unsuccessful poem (Joyce Kilmer's *Trees*).

MUSIC: The student gives importance to* the (melodic) lines of the serenade (by Schubert).

THEATRE: Most students give importance to* the actor (he who plays the role) and not the director (the man who manipulates them into the most effective positions physically and mentally).

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*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The teacher gives importance to* (early, middle, late) phases of an artist's development as an insight to some (artistic) problems facing him (Jan van Eyck) in a period (Northern Renaissance).

GENERAL: The teacher gives importance to* the works of contemporary artists (Camus, Sartre, Genet) in the popularization of (Existential) philosophy.

129. GIVE REASONS FOR

DANCE: The student gives reasons for* the use of five basic positions in ballet.

LITERATURE: The students are giving reasons for* the use (by Swift) of apparent disorder within the structure of a prose work (*The Tale of a Tub*).

MUSIC: The student gives reasons for* favoring popular music (by the New Christy Minstrels).

THEATRE: The class gives reasons for* the use of focussing (spotlights) in this production (*Hair*, for purposes of experimentation).

VISUAL ARTS: The teacher gives (theoretical) reasons for* (naturalist, mannerist) treatment of (figural) forms in painting and sculpture.

GENERAL: The teacher gives reasons for* the change of status of art forms in (American) culture.

130. GIVE THE MEANING

DANCE: The student gives the meaning* for a technical term (Labanotation).

*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student is giving the meaning* of an unusual title (*The Light Breather*) by interpreting the work (by Theodore Roethke) itself.

MUSIC: The student gives the meaning* for the term (andantino) in its original (Italian) sense.

THEATRE: The student gives the meaning* of his theme (central idea) during the performance (by acting it out).

VISUAL ARTS: The student gives the meaning* of the use of (gold) color as symbol (of heaven, of Divine Light) in (Byzantine) painting and mosaics.

GENERAL: The student gives the meaning* of the word (*aesthetics*).

131. GO INTO

DANCE: The student goes into* an explanation of court dance.

LITERATURE: The class carefully goes into* the ways an author (Kafka) can expand the limitations of a short story (*The Hunter Gracchus*).

MUSIC: The student goes into* the concert feeling confident (of his embouchure).

THEATRE: Few students go into* the depth of the theme (complicated submeanings and nuances) of psychodrama (*Virginia Woolf*).

VISUAL ARTS: The class goes into* a discussion of the relation of (art) history to (art) criticism.

GENERAL: The student goes into* an explanation of the use of imagery in an art form.

*The verb can be modified by: is, should, might, can, cannot, etc.

132. GO THROUGH

DANCE: The student goes through* a dance pantomime.

LITERATURE: The students go through* three readings of a difficult play (*King Lear*) before discussing it in class.

MUSIC: The student goes through* a daily ritual (of swabbing the clarinet).

THEATRE: Few students go through* the complete process of costuming (renderings, selection of materials) for a period play (*The Lion in Winter*).

VISUAL ARTS: The student goes through* an analysis (formal phenomenological, contextualistic, etc,) of a painting (de Kooning's *Woman I*).

GENERAL: The student goes through* an analysis of a work of art (according to the methodology of the mechanist theory).

133. GRADE

DANCE: The teacher grades* the student's performance of his movement study.

LITERATURE: The student is grading* prose styles (More's, Malory's, Lyly's) according to the varying degree of latinate diction.

MUSIC: The student grades* the (community orchestra's) performance (of the *Egmont Overture*) as being in poor taste.

THEATRE: Most students grade* a performance by the actor (his ability on the stage to portray) rather than by the entire show (lights, sounds, costumes, set design).

*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The students grade* (their) constructions according to (their own predetermined) criteria.

GENERAL: The student grades* works of art (pre-selected by the teacher) according to criteria of a (mechanist) theory of criticism.

134. GRASP

DANCE: The student grasps* the (analytical) principles of (Laban's) movement notation.

LITERATURE: The student must grasp* the temporal linearity especially in a novel (*Catch 22*) in which the author (Joseph Heller) works elaborate structures above time.

MUSIC: The student grasps* the essentials of (Schaeffer's) *musique concrete*.

THEATRE: Few students are grasping* the idea of cruelty (exposing one's self physically and mentally) in Artaud's works (*The Theatre and Its Double*).

VISUAL ARTS: The student grasps* that there is a difference in the (symmetric, asymmetric) relationship of parts in a design.

GENERAL: The student grasps* the notion that works of art may (not always) have (symbolic) subject matter.

135. GROUP

DANCE: The student groups* the dancers across the stage.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: Students can group* Jacobean dramatists (Beaumont and Fletcher) as a class easily distinct from their Elizabethan forbears (Marlowe and Shakespeare).

MUSIC: The student groups* the (brass) instruments into two categories (high and low).

THEATRE: The class is grouping* the stage designs (drawings and sketches) by period (Elizabethan, eighteenth century) and *genre* (satire, comedy, tragedy).

VISUAL ARTS: The students group* works of art according to dominant (sensuous) qualities (of color, line, form).

GENERAL: The students group* works of art according to style.

136. GUESS

DANCE: The student guesses* the number of basic (symbolic) gestures in Oriental (Siamese) dance.

LITERATURE: The class guesses* the authorship (W. H. Auden) of a poem (*September, 1939*) by identifying characteristic style and turn of thought.

MUSIC: The student guesses* the key (A flat) in which a piece of music (*The Star-Spangled Banner*) is rendered.

THEATRE: The class is guessing* at the meaning of the production (happening) because of their lack of experience (since most students see only traditional theatre).

VISUAL ARTS: The student guesses* a building (Robie House, Chicago) to be the work of a particular architect (Frank Lloyd Wright).

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*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: From the specific characteristics within a given work of art, the student guesses* that the work is that of a certain artist.

137. HANDLE

DANCE: The student handles* properties during a dance sequence.

LITERATURE: The student is handling* a quill pen in order to understand the ordeal of writing until a century ago.

MUSIC: The student handles* the scale passages (in Scarlatti's Sonatas) with technical accuracy.

THEATRE: Many students handle* the problem of lighting (types, color, placement) by simplicity (footlights).

VISUAL ARTS: The student handles* materials (of marble, clay, wood, cement) similar to those used in a building.

GENERAL: The students handle* an approach to the resolution of a problematic issue (of the relation of aesthetics to practical existence in urban renewal) through panel discussions (with architects, city officials, residents) on the school's closed circuit television.

138. HAS AN IDEA

DANCE: The student has an idea* that he realizes through movement.

LITERATURE: The student has ideas* (his own) about whether a given poem (Theodore Roethke's *I Knew a Woman*) is obscene or not.

MUSIC: The student has an idea* for developing his (vocal) range.

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*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: The student has an idea* for the use of the thrust stage (which flows into the orchestra seats) during his presentation (an adaptation of Kyd's *Spanish Tragedy*).

VISUAL ARTS: The student has an idea* about the (iconographical) meaning of a figure (with the attributes of Mercury) in a painting.

GENERAL: The student has an idea* (from reading mythology) about the nature of the subject matter (bacchanalia) in the work of art.

139. HEAR

DANCE: The student hears* the electronic music score (by David Mumma) which accompanies the dance (Merce Cunningham's *Place*).

LITERATURE: The student is hearing* a single (consonant) sound repeated in a poem (Vachel Lindsay's *Booth led Bodly with his Big Bass Drum*) for a consciously musical effect.

MUSIC: The student hears* a performance (of Beethoven's *Fifth Symphony*) by the Cleveland Orchestra.

THEATRE: The class hears* the preciseness of utterance (by enunciating and proper breathing) of the actor at the rear of the auditorium (where the seats make it difficult to hear everything).

VISUAL ARTS: The student hears* a lecture by a museum director on how a (museum) collection is formed.

GENERAL: The student hears* a lecture (by John Cage) about sounds and silence.

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*The verb can be modified by: is, should, might, can, cannot, etc.

140. HYPOTHESIZE

DANCE: The student hypothesizes* about the (ritual) origins of (Greek) choral dance.

LITERATURE: The student hypothesizes* the order of revision when confronted by varying holographs (by Dylan Thomas) of the same poem (*A Refusal to Mourn the Death, by Fire, of a Child in London*).

MUSIC: The student hypothesizes* why (eighteenth century) composers frowned upon the writing of parallel fifths.

THEATRE: The students are hypothesizing* about audience reaction (negative) to the Noh drama (non-Western theatre).

VISUAL ARTS: The student hypothesizes* about the (astronomical, religious) function of a structure (Stonehenge).

GENERAL: The student hypothesizes* about the meaning of (the hieroglyphic on) an (art) object in a culture.

141. IDENTIFY

DANCE: The student identifies* the (one-and-two) rhythmic structure of the Latin American dance (Samba).

LITERATURE: The student identifies* the shape on the printed page (outline of an altar) which an author (George Herbert) sometimes makes his poems (*The Altar*) take.

MUSIC: The student identifies* correctly the recording (of the *March Militaire*).

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*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: Most students identify* with the characters of modern drama (Willy Loman in *Death of a Salesman*) rather than Shakespearean drama (*Othello*).

VISUAL ARTS: The student identifies* a print of an (unknown) artist through a comparison of the characteristics (of craftsmanship, style, subject matter) of other (known) prints.

GENERAL: The student identifies* metaphor in a work of art.

142. ILLUSTRATE

DANCE: The teacher illustrates* the (free flow) technique of a modern choreographer (Erick Hawkins).

LITERATURE: The teacher can illustrate* the notion of "centers of consciousness" by examining the use (by Henry James) of such a character (Merton Densher in *The Wings of the Dove*).

MUSIC: The student illustrates* the use (by Kodaly) of Hungarian tunes (in the opera *Hary Janos*) by pointing them out.

THEATRE: The students are illustrating* the use of the Serlian wing (with a box set) in their production (*Hedda Gabbler*).

VISUAL ARTS: The teacher illustrates* the relationship of (direct, indirect) light in film-making to desired effect (of harshness, softness).

GENERAL: The teacher illustrates* the significance of context (cultural, biological, anthropological, political) to meaning (attached to the color red).

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*The verb can be modified by: is, should, might, can, cannot, etc.

143. IMAGINE

DANCE: The student imagines* the (three act) scenario for the ballet (*Coppelia*).

LITERATURE: The student imagines* physical shapes which show metaphorically the structure of a novel (F. Scott Fitzgerald's *Tender is the Night*).

MUSIC: The student imagines* (Franz Liszt's) music in the minor mode to be very melancholy.

THEATRE: Few students imagine* the difficulty of authenticity (historical or generic) in a revival (production of Gielgud's *Hamlet*).

VISUAL ARTS: The student imagines* (from research he has carried out) that artifacts are of a particular cultural origin (of the Celts).

GENERAL: The student imagines* an (art) object (a box, an environment) from the description of a fellow student.

144. IMPROVE

DANCE: The student improves* his leg extension through exercises at the bar.

LITERATURE: The student improves* his ability to read aloud by practicing with ballads (Edna St. V. Millay's *Ballad of the Harp-Weaver*).

MUSIC: The student improves* his (clarinet) technique by practicing exercises (by Klose).

*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: Many students improve* the technology of a show (building a set, preparing the lights) by study (techniques of the past) and practice (by building their own sets).

VISUAL ARTS: The student improves* his (photographic) composition through changing the point of view (of the camera).

GENERAL: The student improves* his work after (class) analysis of it.

145. IMPROVISE

DANCE: The student improvises* on a movement theme.

LITERATURE: The class is improvising* scenes between characters from different plays (Hedda Gabbler meets Polonius meets Willy Loman).

MUSIC: The student improvises* (piano) accompaniment for the (folk) song.

THEATRE: Many students improvise* their lines (compose new lines) during a performance (when they cannot remember the memorized line).

VISUAL ARTS: The student improvises* a jig for tying (string) heddles for a (tapestry) loom.

GENERAL: The student improvises* upon a theme.

146. INCLUDE

DANCE: The student includes* (adagio) pas de deux in his (lyric) ballet suite.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The students can include* very recent poems (Dylan Thomas' *Fern Hill*) within formal schools of poetry (The American Imagists).

MUSIC: The student includes* an (eight measure) introduction before the group sings.

THEATRE: The class includes* a play by O'Neill (*Desire Under the Elms*) and Lorca (*Blood Wedding*) in the genre of folk tragedy (drama with roots indigenous to the country about which it was written).

VISUAL ARTS: The student includes* documentary evidence (of letters, bills of sale, commissions) in identifying a painting (*Primavera* or *Allegory of Love*) as the work of an artist (Botticelli) for a patron (C. de Medici).

GENERAL: The student includes* works of similar themes in other media as part of the evidence of influences upon the works of an artist.

147. INCORPORATE

DANCE: The student incorporates* various (chance) techniques for determining the structure of his dance (quintet).

LITERATURE: The student incorporates* literary allusions (from Shakespeare) into his own essay in order to display his wit and to appeal to authority.

MUSIC: The student incorporates* a roll in many chords of (piano) compositions (by Schumann).

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*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: The students incorporate* many extraneous elements (songs, routines which have little to do with the theme) into their play (*The Quare Fellow* by Behan).

VISUAL ARTS: The student incorporates* (symbolic) letters (of peace) into the design for a pendant.

GENERAL: The student incorporates* the techniques of a known artist in composing his own work.

148. INDICATE

DANCE: The teacher indicates* the length of the (primitive) movement study.

LITERATURE: Students often indicate* that they understand a difficult poem (*A Poison Tree* by William Blake) by lighting their countenances with a genuine glow of unexpected comprehension.

MUSIC: The student indicates* his desire for playing more late nineteenth century (Russian) music (by Rimsky-Korsakov).

THEATRE: The student indicates* the importance of precision movement (picking up cues) during the performance (in a fight scene).

VISUAL ARTS: The teacher indicates* the (visible or disguised) struc tural framework of a building (by Jennings, by Sullivan).

GENERAL: The student indicates* that lack of understanding a theory of aesthetics is due to a (linguistic) problem.

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*The verb can be modified by: is, should, might, can, cannot, etc.

149. INFER

DANCE: Not applicable.

LITERATURE: The student can only infer* that for some poets (W. B. Yeats) symbolism (Rosicrusian gyres in *The Second Coming*) is a means to an end, not itself believed but used to find belief.

MUSIC: The student infers* that the score (of Mendelssohn's *Elijah*) appears difficult.

THEATRE: Not applicable.

VISUAL ARTS: The student infers* that (theoretical) bias about (representational, figural) forms in art is detrimental to seeing or understanding different (abstract, non-objective) forms.

GENERAL: The teacher infers* that an analysis or meaningful discussion about a work of art is (not) possible without confronting the work.

150. INQUIRE

DANCE: The student inquires* as to the proper method for executing an arabesque.

LITERATURE: The student inquires* into contemporary popular forms for poetry (the long narrative in the nineteenth century) in order to determine the conventions in a particular work (Tennyson's *Enoch Arden*).

MUSIC: The student inquires* about (Beethoven's) use of low, sonorous sounds (at the keyboard).

THEATRE: The student is inquiring* about the (meaning of the) role from the director (the director's concept as he sees it).

*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student inquires* about the relation of (Freud's) theory to (Dada, Surrealist) art movements.

GENERAL: The student inquires* about the "is" "ought" concept.

151. INTERPRET

DANCE: The student interprets* the (hand) movements of (Hindu) classical dance for the class.

LITERATURE: A student interprets* a speech from an Elizabethan play (Hamlet's "Alas, poor Yorick...") by setting it into a common tradition (*memento mori*).

MUSIC: The student interprets* the minuet (by Bach) in an atypical (romantic) setting.

THEATRE: Many students interpret* drama (poetic or mystical) on several levels (metaphorically or literally).

VISUAL ARTS: The student interprets* the (personal) significance of the (aesthetic) experience of a painting through the use of (descriptive, interpretive, metaphoric) language.

GENERAL: The student interprets* the forms in a work of art to have particular (Freudian) (psychological) significance.

152. INVENT

DANCE: The student invents* a method for teaching the complex (duple minor) pattern of English country dance (*Pop Goes The Weasel*).

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: Students are inventing* their own definitions of literary terms (sonnet) in order to include even radical examples (e. e. cumming's *World, conceive a man . . .*).

MUSIC: The student invents* alternate harmonization for a (Bach) chorale.

THEATRE: The class is inventing* a new method of design (building a set) for experimental plays (where naturalism is not a primary concern).

VISUAL ARTS: The student invents* a (wooden) mold for bending strips of metal in similar (S-shaped) curves.

GENERAL: The student invents* an excuse to re-experience a work of art (that is satisfying to him, or about which he is still curious).

153. INVESTIGATE

DANCE: The student investigates* movement possibilities in (improvisation) class.

LITERATURE: Several students are investigating* the claim (by Henry James) that characters in a novel (Eustacia and Clym in *The Return of the Native* by Thomas Hardy) are each "reflectors" of a part of the truth of a novel.

MUSIC: The student investigates* the use (by Charles Ives) of American folk tunes (in orchestral works).

THEATRE: The students are investigating* the use of poetry (metaphors) in modern British drama (Robert Bolt's *A Man for All Seasons*).

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*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: In a discussion in class, the student investigates* reactions (of fellow students, of newspaper critics) to (Dali and Bunel's) film (*Andalusian Dog*).

GENERAL: The student investigates* the influence of (government-sponsored) organizations (The New York State Council on the Arts) upon the arts in a community.

154. JOIN

DANCE: The students join* partners for the final shuffling step (promenade home) in the square dance (*Texas Star*).

LITERATURE: Students join* critical insights from several commentators (Robert Gleckner, Hazard Adams, Joseph Wicksteed) in order to see a poem (Blake's *Song of Innocence*) in its several aspects.

MUSIC: The student joins* (the violinist) on the piano, playing a sequence (of augmented thirds).

THEATRE: The students are joining* the actors (on stage) for a performance (Julian Beck's *Antigone*).

VISUAL ARTS: The student joins* the handle to the (clay) body of the cup.

GENERAL: The students join* in the expression of an opinion about the necessity of aesthetic concerns in urban renewal.

155. JUDGE

DANCE: The teacher judges* the students' improvement in dance skills.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: Students judge* the worth of a dramatic gimmick (a six foot tall white rabbit) by its effectiveness on stage (the invisible Harvey in *Harvey*).

MUSIC: The student judges* the (piano) performance (by Artur Rubinstein) to be superb.

THEATRE: The students are judging* the (Restoration) plays according to themes (political satire, social satire).

VISUAL ARTS: The student judges* (the value of) a work of art (according to its sociological function).

GENERAL: The student judges* his work as finished.

156. JUSTIFY

DANCE: The student justifies* the inclusion of crawling episodes in a dance score.

LITERATURE: One student is justifying* the use (by John Beckford) of the miraculous and unexpected in a Gothic novel (*Vathek*).

MUSIC: The student justifies* his rubato (in playing Chopin's *Prelude in A*) by citing historic precedents for its use.

THEATRE: Many students justify* the use (by Strindberg) of naturalism in a play (*Miss Julie*).

VISUAL ARTS: The student justifies his criticism of a work of art (by Malevich, *White on White*) with (sound) reason and not ("I like it") psychological reports.

GENERAL: The student justifies* the acceptance of an object as an art form.

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*The verb can be modified by: is, should, might, can, cannot, etc.

157. KNOW

DANCE: The student knows* how to waltz.

LITERATURE: The student often knows* when a poet (Edna St. V. Millay) is making allusions (in "We talk of taxes...") without identifying the source (V. Dante, *Inferno*, canto V).

MUSIC: The student knows* the score of the (*Razor*) string quartet (by Haydn) thoroughly.

THEATRE: The class knows* the difference between Elizabethan drama (Marlowe and Kyd) and Romantic drama (Byron).

VISUAL ARTS: The student knows* the color red.

GENERAL: The student knows* that there are several theories about how one perceives an art object.

158. LIKE

DANCE: The student likes* folk dancing.

LITERATURE: Most students like* the use (by Nelson Algren) of contemporary problems (drug addiction) as the subject for modern literature (*The Man with the Golden Arm*).

MUSIC: The student likes* to play viola more than violin.

THEATRE: The class likes* the (rising) action of the play (Albee's *Tiny Alice*).

VISUAL ARTS: The student likes* the (visual) effect (of color and line) in (Op Art) painting.

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*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The student likes* the notion that, with justifiable reasons for making judgments, he too can be a "critic."

159. LIST

DANCE: The student lists* the names of his dancers for program copy.

LITERATURE: A student is listing* the characteristic "demands" (four beats to a line, two beats which alliterate) which a poetic line (in Old Germanic alliterative poems, like *The Wanderer*) is expected to satisfy.

MUSIC: The student lists* the instruments of the (percussive) non-melodic variety.

THEATRE: The class is listing* the metaphors (water images) in the play (Robert Bolt's *Man for All Seasons*).

VISUAL ARTS: The teacher lists* several (well-known) works of art (paintings, sculptures) that are in the (Albright-Knox) Art Gallery which the class will soon visit.

GENERAL: The student lists* the most significant aesthetic experiences he has had with either man-made art objects or natural objects.

160. LISTEN

DANCE: The student listens* for appropriate sounds to complement his choreographic intention.

LITERATURE: The students are listening* for the use (by Byron) of dissonant hudibrastic rhymes (in *English Bards and Scotch Reviewers*).

*The verb can be modified by: is, should, might, can, cannot, etc.

MUSIC: The student listens* as the (New York) Philharmonic performs the (*Ninth*) Symphony (by Beethoven).

THEATRE: Many students listen* for the sound effects (cymbals for magic) in the play (*Peter Pan*).

VISUAL ARTS: The student listens* to music (as background) while painting (a still-life of flowers).

GENERAL: The student listens* to a sociologist talk about the relative value of art in various cultures.

161. LOOK

DANCE: The student looks* for fresh movement material in everyday activities.

LITERATURE: The student looks* at a poet's work (Keats' *Ode on a Grecian Urn*) in order to study his peculiar and unique characteristics (regular omission of *r's*).

MUSIC: The student looks* at the score of the (*B minor*) piano sonata (by Chopin).

THEATRE: Many students look* to the plays of Off-Off Broadway (*Dames at Sea, Dionysus in 69*) as the salvation of the twentieth century theatre (for their experimentation).

VISUAL ARTS: The student looks* at a painting (Kandinsky's *Waterfall*).

GENERAL: The student looks* at a painting as an (art) historian discusses its significance (in history).

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*The verb can be modified by: is, should, might, can, cannot, etc.

162. LOOK UPON

DANCE: The teacher looks upon* the jitterbug as a social dance form.

LITERATURE: Students look on* some literary works (Thomas Chatterton's Rowley poems) as transitional.

MUSIC: The student looks upon* the sopranos as having the easiest part to sing.

THEATRE: The students look upon* the drama as educational (by Aristotle's way of thought) rather than harmful (as by the philosophy of St. Augustine).

VISUAL ARTS: The student looks upon* his studio production (drawing) as inferior (compared to his classmates' drawings).

GENERAL: The student looks upon* the experience of attending a "live" performance as being richer for having read the script prior to attendance.

163. MAKE

DANCE: The student makes* a dance (trio) for (group forms) composition class.

LITERATURE: The student is making* a conflation of several early texts (of Samuel Garth's *The Dispensary*) in order to determine a definitive text.

MUSIC: The student makes* his debut singing (Schubert's *Ave Maria*).

THEATRE: The class is making* a miniature model (to demonstrate the use of grooves) of a Renaissance stage (the Teatro Farnese at Parma).

*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student makes* a (hand) puppet (with a pottery head).

GENERAL: The student makes* a statement about his desire to encounter a work of art without prior discussion of it.

164. MAKE CLEAR

DANCE: The teacher makes clear* the role of jazz dance in (television) choreography.

LITERATURE: The student is making clear* that a reaction (Malory's *Le Morte d'arthur*) is often a digest of other longer works (the early Arthurian materials, Wace's *Brut*, the stories of Chretien de Troyes).

MUSIC: The student makes clear* his aversion to music (of the Renaissance) lacking complete triads.

THEATRE: Many students make clear* the intention of a playwright (his central idea or theme) by means of the lines (textural references within the text).

VISUAL ARTS: The student makes clear* his reasons for his (value) judgment about paintings (of nudes).

GENERAL: The teacher makes clear* the meanings of a term (intentional fallacy).

165. MAKE OUT

DANCE: Not applicable.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: A student must make out* the chain lines in old paper in order to determine the true size (folio, quarto) of a pre-nineteenth century book.

MUSIC: The student makes out* his own (jazz) version of a tune (*Five Foot Two*).

THEATRE: Few students make out* the difference between Phlyake Mime (vigorous Roman burlesque) and Atellanae Mime (Roman farce).

VISUAL ARTS: The student makes out* the underdrawing (sinopia) of a (fifteenth century) fresco.

GENERAL: The students make out* the specific technique, qualities, and characteristics that proclaim an object to be the work of a particular artist.

166. MANAGE

DANCE: The students manage* to attend technique classes every day.

LITERATURE: The student manages* the figures of sound (alliteration, assonance) in his own struggling poems.

MUSIC: The student manages* the (piano) exercises (by Czerny) skillfully.

THEATRE: The class is managing* the house (opening the doors, preparing the ushers, collecting tickets) for the run of the show (duties which must be performed every night the play is performed).

VISUAL ARTS: The student manages* to communicate his (religious) idea through (a five minute) film.

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*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The students manage* the arrangements for the class to attend a lecture about art appreciation.

167. MANIPULATE

DANCE: The student manipulates* his leg muscles to achieve a perfectly balanced arabesque.

LITERATURE: The student manipulates* short syllables to show the difference between scansion by alliterative stress (in *Beowulf*) and by metrics (in Chaucer's *House of Fame*).

MUSIC: The student manipulates* the keys (of the French Horn) while playing the (Mozart) horn concerto.

THEATRE: Many students manipulate* the text of a play (Othello's lines as Shakespeare wrote them) for their own purposes (going outside the lines to show that *Othello* is a play about segregation).

VISUAL ARTS: The student manipulates* materials (watercolors) through forming processes (brushing, blending, and shading).

GENERAL: The student manipulates* newly discovered (philosophic) ideas in an explanation of the (artistic) behavior of man.

168. MATCH

DANCE: The teacher matches* partners by size for the improvisatory duets.

*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student is matching* the shared verbal icons (in D. G. Rossetti and William Morris) in order to describe a school of literature (the Pre-Raphaelites).

MUSIC: The student matches* the (tone) quality of the leading baritone.

THEATRE: The students are matching* the character (as depicted by the playwright) with the interpretation (as the director sees the character).

VISUAL ARTS: The student matches* works of art (Jasper John's *Grey Alphabets* and Victor Vasarely's *Orion Blanc*) that appear to be similar (in the formal relation of pattern).

GENERAL: The student matches* a written scholarly account of the content and significance of an art object with an account by a popular "Sunday" art-page critic.

169. MENTION

DANCE: The teacher mentions* the use (by Merce Cunningham) of indeterminate structure in modern dance (*Field Dances*).

LITERATURE: The student mentions* the turgid and unresolved ambiguities in a middle English *debat* (like *The Owl and the Nightingale*).

MUSIC: The student mentions* his preference for contemporary music (by Cage and Carter).

THEATRE: Few students mention* the use of artificial lighting (gas lights) in the French theatre of the nineteenth century (Paris Opera, 1822).

*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student mentions* his feelings about (Op) painting.

GENERAL: The student mentions* difficulty in understanding a concept (Langer's *virtual time*).

170. MODIFY

DANCE: The student modifies* (the size of) his leaps to fit a (smaller) performing area.

LITERATURE: The student modifies* the basic imagist doctrines (of Amy Lowell's *Tendencies in Modern American Poetry*) to explain very recent poetry (Randell Jarrell's *Siegfried*).

MUSIC: The student modifies* the phrasing (of four measure groups) by subdividing some.

THEATRE: The student is modifying* the directorial extremism (by Kean and Tree) in the production (*Henry VIII*).

VISUAL ARTS: The student modifies* his response to a painting (Salvador Dali's *Illumined Pleasures*).

GENERAL: The student modifies* a (critical) statement to account for his new understanding of the role of (formistic) criteria in criticism.

171. NAME

DANCE: The teacher names* the basic turning steps (pique, fouette, etc.) in classical ballet.

*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student is naming* aspects of naturalism developed (by Theodore Dreiser) in a modern novel (*An American Tragedy*).

MUSIC: The student names* the (military) band he likes best (the Marine Band).

THEATRE: The class is naming* the stage equipment (the *deus ex machina*) of the Greek theatre (Theatre of Dionysus, Fifth Century B. C.).

VISUAL ARTS: The student names* some artists (Marcel Duchamp, Max Ernst, Jean Arp) having a specific (Dadaist) tradition in history.

GENERAL: The student names* several persons in the community who are interested in the (aesthetic) quality of an inner city area.

172. NOTE

DANCE: The teacher notes* the use of (colored banners as) properties in much contemporary dance.

LITERATURE: Several students note* the nationalistic basis of works (*The Celtic Twilight*) by authors of the Irish Renaissance (W. B. Yeats).

MUSIC: The student notes* a practice (of solfege) used by his teacher in sight reading.

THEATRE: Many students note* the difficulty of the actor (with projection) in a large theatre (Drury Lane, London).

VISUAL ARTS: The student notes* the similarities among the works of a specific sculptor (Giacometti).

*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The student notes* the (emotional) reactions of various people who experience a particular exhibit that has been criticized as in "bad" taste.

173. NOTICE

DANCE: The student notices* a gradual improvement in his extension through daily barre work.

LITERATURE: The student notices* unidentifiable traces of earlier writing on a palimpsest.

MUSIC: The student notices* that the conductor (L. Bernstein) is a skillful interpreter (of program music).

THEATRE: Few students notice* the heavy makeup (pancake, player's dirt) under the lights (footlights).

VISUAL ARTS: The student notices* that the (techniques of) painting of a single artist (Hans Hofmann) varies considerably over the years.

GENERAL: The student notices* that there is a detail in the work of art which has not been mentioned in class discussion, but which he feels is necessary to the experience of it.

174. OBJECT TO

DANCE: The teacher objects to* the student's poor alignment in technique class.

LITERATURE: The students object to* the stilted marinisms of some metaphysical poetry (as *The Magnet* by Thomas Stanley).

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*The verb can be modified by: is, should, might, can, cannot, etc.

MUSIC: The objects to* the (violin's) excessive vibrato in the (Baroque) literature.

THEATER: Few students object to* the tight structure (by repetition) of a Greek play (*Prometheus Bound*).

VISUAL ARTS: The student objects to* educators (teachers) telling him how he ought to value (aesthetically) a painting (Philip Guston's *Sleeper I*).

GENERAL: The student objects to* the notion that the fine arts are the only worthy candidates for aesthetic experience.

175. OBSERVE

DANCE: The student observes* the relationship of country and court dances in Western Europe.

LITERATURE: The students observe* a dumb show (during Act III) which is a key part of a larger play (*Hamlet*).

MUSIC: The student observes* the well-ordered ranks of the (marching) band (of the Ohio State University).

THEATRE: The student is observing* the various levels (plots and sub-plots) of the play (*King Lear*).

VISUAL ARTS: The student observes* a multi-media production (Strobridge's *God is dog spelled backwards*).

GENERAL: The student observes* an artist as he creates an object.

*The verb can be modified by: is, should, might, can, cannot, etc.

176. OBTAIN

DANCE: The student obtains* a comic effect in his dance through rapid mechanical movement.

LITERATURE: The student obtains* a stock of gnomic sayings (by Kierkegaard, from *Either/Or*) to use as epigrams in his own writing.

MUSIC: The student obtains* a replica of a famous (Stradivarius) violin.

THEATRE: Many students obtain* their positions (as actors) through their college degrees (in educational theatre where they practice what they learn).

VISUAL ARTS: The student obtains* the necessary materials (plaster, chicken wire, and gauze) to construct a life size sculpture (of a seated human figure).

GENERAL: The student obtains* several (natural) objects for a class discussion of (aesthetic) experience.

177. OPERATE

DANCE: The student operates* a film projector for an intermedia dance piece.

LITERATURE: The student operates* a Hinman Collator in order to establish a definitive text (of Hawthorne's *The Marble Faun*).

MUSIC: The student operates* the two (kettle) drums in an efficient manner.

THEATRE: Few students operate* mechanical stage devices (elevator trap) without a degree of professionalism (belonging to a stage union).

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*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student operates* a (movie) camera to film students (attending *The Magic Theatre*).

GENERAL: The student operates* professional (television) equipment in a student planned production.

178. OPPOSE

DANCE: The teacher opposes* the dependence upon music for choreographic ideas.

LITERATURE: The students oppose* the kind of emendations made by later writers (Nahum Tate) who "edited" Shakespeare's plays (*King Lear*).

MUSIC: The student opposes* the use of the piano for music written for harpsichord (by Scarlatti).

THEATRE: Few students oppose* the structure of the *mise-en-scene* (coordination and focussing) in operas (*The Barber of Seville*).

VISUAL ARTS: The student opposes* another student's objections to invite a person concerned with the artistic community (art historian) to talk during a student assembly.

GENERAL: The student opposes* (proposed) legislation concerning zoning on the basis that it is (morally, humanly) irresponsible.

179. ORDER

DANCE: The teacher orders* new leotards and tights for the dance concert.

*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The students are ordering* the major works (*Don Juan, Childe Harold, Manfred*) of a Romantic poet (Byron) in terms of their contemporary commercial popularity.

MUSIC: The student orders* a (chromatic) pitch pipe for the (*a cappella*) choir.

THEATRE: The class orders* the lights (according to size and intensity) after the last performance (during the strike).

VISUAL ARTS: The student orders* materials (reed, yarn) into relation (of parts to parts) in his collage.

GENERAL: The student orders* several works of an artist in rank of richness of experience for him.

180. ORGANIZE

DANCE: The student organizes* his notes (on the Allemande) for a (seventeenth century) dance history examination.

LITERATURE: The student is organizing* the characters of a play (Garcia-Loca's *Blood Wedding*) by their function as protagonist (the Mother, the Groom) and as counterplayers (Leonardo, the Bride).

MUSIC: The student organizes* the (percussion) section of the combo so each person is responsible for two instruments.

THEATRE: Most students organize* themselves (memorization of lines, interpretations, movements) before the first technical rehearsal (when the physical aspects of the stage are coordinated with the actors).

VISUAL ARTS: The student organizes* (the structure pattern of) a photomontage (before permanently attaching the items to the surface).

*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The student organizes* data relevant to the (anthropological, artistic, aesthetic) problem.

181. ORIGINATE

DANCE: The student originates* a system of dance notation (based on Laban's).

LITERATURE: The class can originate* new interpretations of a work (Gray's *Elegy*) by setting it into unaccustomed contexts (with Dylan Thomas's *Do Not Go Gentle into that Good Night*).

MUSIC: The student originates* a chord progression of (unresolved) ninth chords.

THEATRE: The student (of playwrighting) originates* a (modern day) version of a medieval play (*Everyman*).

VISUAL ARTS: The student originates* an idea about subject matter (dreams) for a (painted) mural (to be placed in the lobby of the school).

GENERAL: The student originates* a scheme for filing (philosophical) concepts pertinent to (aesthetic, artistic) experience.

182. OUTLINE

DANCE: The student outlines* the development of (Dervish) dance in the Middle East (Turkey).

*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The class must outline* the political relationships (between Geats, Danes, Frisians, etc.) in order to understand most heroic poetry (*The Fight at Finnsburgh*).

MUSIC: The student outlines* the (seating) arrangement for the (Cleveland) symphony orchestra.

THEATRE: The class is outlining* the play (by a rehearsal schedule) for the purpose of organization (coordination of acts).

VISUAL ARTS: The student outlines* his approach to study (interpreting the significance of technology on current) sculpture.

GENERAL: The student outlines* the (moral, social, political) issues which are of importance in (personal) decision making.

183. PAIR

DANCE: The teacher pairs* the students (in a double circle) for an Israeli dance (*Shibbolem*).

LITERATURE: The student is pairing* a Neoclassical work (Alexander Pope's *Pastorals*) with a similar Romantic one (Mathew Arnold's *Thyrsis*).

MUSIC: The student pairs* the dance tunes together in groups of two (as did the Renaissance composers).

THEATRE: The class is pairing* the actor (according to size and heighth) for their roles (as husband and wife).

VISUAL ARTS: The student pairs* two paintings (Richard Lindner's *Louis II* and Andrew Wyeth's *The Trodden Weed*) for discussion purposes.

GENERAL: The student pairs* two art objects by the same artist for purposes of comparison (of earlier and later techniques).

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*The verb can be modified by: is, should, might, can, cannot, etc.

184. PERCEIVE

DANCE: The student perceives* the range of movement potential in the human body.

LITERATURE: The student perceives* at least the general point of view (Anglo-Catholic) of a famous prose writer (Newman, in his *Apologia pro Vita Sua*).

MUSIC: The student perceives* the use of polytonality in the piece (*Fascinatin' Rhythm*).

THEATRE: Few students perceive* the innuendos (underlying meanings) in the Theatre of the Absurd (Ionesco's *The Bald Soprano*).

VISUAL ARTS: The student perceives* (according to Aldrich's concept) relationships (parts to whole) in a painting (Kenneth Noland's *Warm Reverie*).

GENERAL: The student perceives* (visual, interpretive) discrepancies between the object and two descriptions of the same object.

185. PERFORM

DANCE: The students perform* the dance (*She's Leaving Home*) of a visiting choreographer (Lucas Hoving).

LITERATURE: The student performs* his assigned reading (of Emerson's *The Rhodora*) before the class.

MUSIC: The student performs* a (trumpet) concerto (by Haydn) for a school assembly.

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*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: The students are performing* the play (*The Alchemist*) in repertory (with other plays of the same period performed on alternating nights).

VISUAL ARTS: The student performs* (a dance) as a model for (figure) drawing.

GENERAL: The student performs* the necessary steps of a process (artistic, critical).

186. PICK

DANCE: The student picks* the dancers for his group composition.

LITERATURE: The student picks* among paragraphs (in *The Bear*) in order to find one which is characteristic of a given author's (William Faulkner's) style.

MUSIC: The student picks* a recording (of Chopin's *Preludes* by Beveridge Webster).

THEATRE: The students are picking* the most popular plays of 1969 (*1776*, *Dear World*, *Promises, Promises*) for performance (before a conservative theatre audience).

VISUAL ARTS: The student picks* a style (romantic stage) in the history of art to (write a) survey.

GENERAL: With a show of hands, the students pick* the works of art which they consider in need of re-examination.

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*The verb can be modified by: is, should, might, can, cannot, etc.

187. PICTURE

DANCE: The student pictures* the costumes and setting for his dance.

LITERATURE: The class literally pictures* an idea (of Lewis Carroll's) in a *carmen figuratum* (*The Long and Sad Tail of the Mouse*).

MUSIC: The student pictures* the setting where the (*Surprise*) symphony (by Haydn) was first performed.

THEATRE: The students are picturing* the model (a scale drawing) of the stage in their minds during the first technical rehearsal.

VISUAL ARTS: The student pictures* himself as a great artist (Michelangelo).

GENERAL: The student pictures* a (dream-like) setting as background (for a production).

188. PLACE

DANCE: The teacher places* the (male) student in a line for the Greek dance (*Hassapikos*).

LITERATURE: The student places* consciously primitive literature (Wordsworth's *Michael*) into the classical category of the Doric.

MUSIC: The student places* the composition (*Golliwog's Cakewalk*) in a category of (impressionistic) music.

THEATRE: The class places* the director before the stagehands (workers who prepare the sets and lights) in order of importance (because of the overall coordination of the play).

*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student places* one color (red) in relation (juxtaposition) to another color (green) in his collage (design).

GENERAL: The student places* particular emphasis on (the value of) certain (aesthetic) experiences to existence.

189. PLAN

DANCE: The student plans* the rehearsal schedule for his dance.

LITERATURE: The students are planning* a parody of a well-known play (Shakespeare's *Julius Caesar*).

MUSIC: The student plans* a study of (Dixieland) jazz and its development.

THEATRE: The students are planning* a festival (a series of productions given during a specified time) for the centennial of a famous director (Garrick).

VISUAL ARTS: The student plans* to make (a cast of) a (life-sized human figure) sculpture (in plaster).

GENERAL: The students plan* the incorporation of popular art forms in a discussion of (moral, aesthetic, etc.) values.

190. POINT

DANCE: The student points* his toes for greater extension in the leap.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student is pointing* to extravagant examples (by Henry Mackenzie and Thomas Day) of the novel of sensibility (*The Man of Feeling; The History of Sandford and Merton*).

MUSIC: The student points* to the use (by Wagner) of leitmotifs (in music drama).

THEATRE: The students point* to the use of props (a real stove and wood that burns) in their comparison (of a naturalistic play with an expressionistic one).

VISUAL ARTS: The student points* to a specific (student) painting (exhibited at the annual school art exhibit) that he would like to talk about.

GENERAL: The student points* to (stylistic) differences in artifacts of various cultures.

191. PORTRAY

DANCE: The student portrays* the character (of the Minister) in the modern ballet (Martha Graham's *Appalachian Spring*).

LITERATURE: The student portrays* a writer of the decadent *fin de siecle* (Oscar Wilde) as spectacular for the sake of spectacle (in *The Portrait of Dorian Gray*).

MUSIC: The student portrays* the character (little Buttercup) in an operetta (*H. M. S. Pinafore*).

THEATRE: The student is portraying* a role (Hamlet) like the first performance of it (by Burbage in the King's Company).

VISUAL ARTS: The student portrays* his impression of a film (*Romeo and Juliet*) through painting (acrylics).

*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The student portrays* a character (in a play) according to a particular (Stanislavski) method.

192. PRACTICE

DANCE: The student practices* leaps (tour jete) in (ballet) class.

LITERATURE: The student practices* controlling tone and concision by writing *haiku*.

MUSIC: The student practices* various exercises and scales (by Czerny) for improving (keyboard) techniques.

THEATRE: The students are practicing* their parts (as supernumeraries) in segments (scene by scene).

VISUAL ARTS: The student practices* a technique (shading) of (figure) drawing.

GENERAL: The student practices* a role (of devil's advocate) in a discussion (of ethics and civic responsibility).

193. PREDICT

DANCE: The teacher predicts* student opposition to required dance classes.

LITERATURE: The student can usually predict* the catastasis of classic tragedy (the revenge of Malcolm and MacDuff in *Macbeth*) once he has seen the action of the tragic force.

*The verb can be modified by: is, should, might, can, cannot, etc.

MUSIC: The student predicts* that the march (by Sousa) will be well-received (at the half-time show of the football game).

THEATRE: The student is predicting* the end of the play (denouement and climax) because of the first act (foreshadowing).

VISUAL ARTS: The student predicts* that the students (in the senior class) will prefer one painting (Richard Diebenkorn's *Interior with Book*) rather than another (Mark Tobey's *Untitled*).

GENERAL: The student predicts* that a political event (the election of a president) will alter government subsidy of the arts.

194. PREFER

DANCE: The students prefer* couple dances over group dances.

LITERATURE: Contemporary students prefer* satiric or mock epic (Pope's *Rape of the Lock*) to serious epic (*Paradise Lost*).

MUSIC: The student prefers* using a small mouthpiece (by Vincent Bach) for most (trombone) playing.

THEATRE: Most students prefer* heavy makeup (spirit gum) in an age role (Polonius in *Hamlet*).

VISUAL ARTS: The student prefers* paintings with content (subject matter, landscape).

GENERAL: The student prefers* to employ one kind of art form (*haiku*) rather than another (lyric) to express an idea.

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*The verb can be modified by: is, should, might, can, cannot, etc.

195. PRESENT

DANCE: The students present* their studies in the dance workshop.

LITERATURE: The student presents* his synopsis of a trilogy (Sassonn's *Sherston's Progress*).

MUSIC: The student presents* a report on the use (by Schoenberg) of atonal music.

THEATRE: The class is presenting* a series of one-acts (by Pinter) for their acting coach (who is emphasizing structure).

VISUAL ARTS: The student presents* data he gathered while conducting (scientific) research (about student aesthetic preference).

GENERAL: The student presents* a question concerned with the adequacy of a (critical) theory in making judgments about *all* forms of an art.

196. PREPARE

DANCE: The student prepares* a report on the use of (repetitive) rhythmic patterns in (African) dance.

LITERATURE: The class prepares* a literary periodical in order to exhibit its own work.

MUSIC: The student prepares* for the (piano) recital by practicing (Heller's) exercises.

THEATRE: The students are preparing* the stage (by replacing and removing props) for the next act (which necessitates different props and some of the ones carried off-stage).

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*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student prepares* (white sculpture) clay to be used during class to produce (free-form) sculpture.

GENERAL: The student prepares* a response maintaining a (phenomenological) position about the nature of experience.

197. PRIZE

DANCE: Not applicable.

LITERATURE: The student prizes* his collections of books (printed by T. J. Wise) containing literary frauds (the "Reading Edition" of *Sonnets from the Portuguese*).

MUSIC: The student prizes* the autograph (by Van Cliburn) on his piano score.

THEATRE: The student prizes* the role (of Tartuffe) in the play because of the number of lines (which indicate that it is a lead role).

VISUAL ARTS: The student prizes* his (ceramic animal) sculpture produced during class.

GENERAL: The student prizes* a work which he has purchased (with money he has earned specifically for its purchase).

198. PRODUCE

DANCE: The students produce* a dance concert in the theatre.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student is producing* a pastiche (like *MacBird*) in imitation of a famous literary work (*MacBeth*).

MUSIC: The student produces* a vibrato (on his clarinet) which is typical of dance band quality.

THEATRE: The class is producing* a series of set designs (by using periaktoi and wings) for the play (Osborne's *A Patriot for Me*).

VISUAL ARTS: The student produces* a (five minute) film (about animals on his Grandfather's farm).

GENERAL: The student produces* (visual) evidence to support his reason for making a statement (of interpretation).

199. PROPOSE

DANCE: The teacher proposes* a (reconstruction) project for the (repertory) class.

LITERATURE: The student is proposing* his own explanation of how the medieval mystery plays (the Towneley Cycle) were staged.

MUSIC: The student proposes* the tempo be slower (for the sake of the low brass).

THEATRE: The class proposes* a change of lighting (using follow spots) for a theatre (because it is a proscenium stage rather than a thrust stage).

VISUAL ARTS: The student proposes* a solution to a problem (hiring a model to pose) in studio production (figure drawing).

*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The teacher proposes* that perhaps there are *several* adequate responses to a work of art rather than only one.

200. PROVE

DANCE: The student proves* that he understands how the foot and ankle function in a particular elevation step.

LITERATURE: The student proves* the importance of (Aristotelian) mimesis in a late Renaissance play (*Volpone* by Ben Johnson).

MUSIC: The student proves* (to his satisfaction) that marching with an instrument (a tuba) is not difficult.

THEATRE: The student is proving* the usefulness of (hanging) microphones by the audience response (tumultuous applause which indicates that they have heard every word).

VISUAL ARTS: The student proves* that his approach (crayon resist) is suitable for advertisements (of school plays).

GENERAL: The student proves* that certain (realistic) forms of an art are more suitable than others for certain (propagandistic) purposes.

201. PUT TOGETHER

DANCE: The student puts together* several phrases to make a short dance study.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The students put together* periodic sentences in order to study methods (of Henry James) of building suspenseful short stories (*Turn of the Screw*).

MUSIC: The student puts together* a complex set of contrasting rhythms (in brass and percussion instruments).

THEATRE: The class is putting together* a series of scenes (from the prefaces of Shaw's works) for their production (reader's theatre).

VISUAL ARTS: The student puts together* materials (assorted paper) into a collage.

GENERAL: The student puts together* sounds, colors, music, movements to create a happening.

202. QUESTION

DANCE: The student questions* the use of conventional symbols (red cloth to indicate blood) in a dance (Martha Graham's *Clytemnestra*).

LITERATURE: The entire class questions* the use of what appears to be padding (the biological data on whales) in an artistic unity (*Moby Dick*).

MUSIC: The student questions* the need for vocalists to make (facial) contortions.

THEATRE: The class is questioning* the use of abstract design (Gordon Craig Cubes) for the (forest) setting of a play (*The Emperor Jones*).

VISUAL ARTS: The student questions* the teacher's response about the (aesthetic) value of a painting (Victor Vasarely's *Orion Blanc*).

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*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The student questions* the theory *art for art's sake.*

203. RANK

DANCE: The student ranks* one of the class above another in his imaginative use of stage furniture (a chair) in his dance.

LITERATURE: The students usually rank* the occasional verse (*Ode for the King's Birthday, 1723*) of a Poet Laureate (Laurence Eusden) with the worst poetry in the language.

MUSIC: The student ranks* (Mozart's chamber) compositions chronologically.

THEATRE: The students are ranking* playwrights (of the eighteenth century) (quantitatively).

VISUAL ARTS: The student ranks* painters (modern artists between 1916 and 1966) according to his judgment (great through not-great).

GENERAL: The student ranks* an (aesthetic) experience with a natural object (a stone he has found on the beach) as similar in nature to an (aesthetic) experience with a man-made work of art.

204. RATE

DANCE: The student rates* one dance-viewing experience (live, in a theatre) above another (on television) in terms of the degree of his involvement.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student is rating* the effectiveness of rhetorical devices (apostrophe, personification, conceit) in a single poem (Donne's *Death Be Not Proud*).

MUSIC: The student rates* the performance (of Schubert's *Unfinished Symphony*) as sub-standard.

THEATRE: The students are rating* the playwrights (of the seventeenth century) qualitatively (by the importance of the themes of their plays).

VISUAL ARTS: The student rates* paintings (within the past five years) according to his aesthetic preference (beautiful through not-beautiful).

GENERAL: The student rates* (informal) discussions with humane, knowledgeable persons as important in understanding (more about himself and his relation to values in the society in which he lives).

205. RATE HIGHLY

DANCE: The student rates highly* a quality (limberness) that another student possesses.

LITERATURE: The students all rate highly* the importance (for Spenser) of emblem books in renaissance lyrics (*The Shepherdes Calendar*).

MUSIC: The student rates highly* the half time show of the Ohio State University marching band.

THEATRE: The students are rating highly* (LeRoi Jones') plays because of their social viewpoints (of a Negro).

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*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student rates highly* any sculpture with structure (formal relationships, balance).

GENERAL: The student rates highly* the significance of an encounter with an original work of art (a painting in a museum, the premiere of a composition, a dance, a play, etc.).

206. RATIONALIZE

DANCE: The student tries to rationalize* his dislike of a particular dance form (ballet, because it is dated).

LITERATURE: The student eagerly rationalizes* away important idiosyncracies (daily communication with his dead brother) in recognized literary giants (William Blake).

MUSIC: The student rationalizes* in favor of a (pep) band receiving the school's academic favor.

THEATRE: The student is rationalizing* his need (of a prompter) because of (stage) fright (of forgetting his lines).

VISUAL ARTS: The student rationalizes* about why he has not completed his (silk screen) printmaking studio project.

GENERAL: The student rationalizes* about the (constructive/destructive) form of an action taken (by citizens in a democracy or by a king in an autocracy) in regard to the arts.

*The verb can be modified by: is, should, might, can, cannot, etc.

207. REACT

DANCE: In an improvisation, the students may react* to each other in a prescribed way or in any way they choose.

LITERATURE: The students react* no longer as expected to some stock characters (Uncle Tom) in what used to be popular literature (Harriet B. Stowe's *Uncle Tom's Cabin*).

MUSIC: The student reacts* favorably to the idea of forming a (brass) quintet.

THEATRE: Most students react* indifferently (because they are young) to the plays of the 30's (Odets, *Waiting for Lefty*).

VISUAL ARTS: The student reacts* to recognizable shapes (human figure, faces) when he sees (Cubistic) paintings (Picasso's *Harlequin with Violin*).

GENERAL: The student reacts* to a recent experience (natural or planned) (by creating an art work).

208. READ INTO

DANCE: The student finds that he reads into* a dance (a trio) that a fellow student has created a specific meaning (sibling rivalry).

LITERATURE: Students freely read into* ambiguous symbols (the white tower in Henry James' *The Golden Bowl*).

MUSIC: The student reads into* the score (of Bach's *Well Tempered Clavier*) dynamic markings not indicated.

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*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: Many students read into* a play (of Moliere) extra meanings (by using external reasoning outside the lines).

VISUAL ARTS: The student reads into* his interpretation of a painting (Dubuffet's *Grand Jazz Band*) by talking about symbols that are not present.

GENERAL: The student reads into* a work of art (the Beatles' *Lucy in the Sky with Diamonds*) symbols (for LSD) which may not be there.

209. REALIZE

DANCE: The student realizes* that training to become a professional dancer is a long and arduous process.

LITERATURE: The student realizes* the incantatory effect of repetition (variation and formulaic expression) in Old English poetry (the refrain in *Deor*).

MUSIC: The student realizes* that being a (Baroque) purist is nearly impossible in this age.

THEATRE: Few students realize* the importance of the costumes (for elaboration and preciseness) in a symbolic production (*Royal Hunt of the Sun*).

VISUAL ARTS: The student realizes* that there are contending concepts (about the artistic process) in studio production.

GENERAL: The student realizes* his desire in experiencing an original work of art (a painting by Rembrandt, a premiere of a composition, a dance, a play).

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*The verb can be modified by: is, should, might, can, cannot, etc.

210. REARRANGE

DANCE: The student rearranges* the group of dancers into a different formation in space (a circle instead of two lines).

LITERATURE: The student is rearranging* parallel quatrains of a sonnet (*That Time of Year*...by Shakespeare) in order to see the importance of the original structure.

MUSIC: The student rearranges* the (clarinet) parts for performance (by the saxaphones).

THEATRE: The students are rearranging* the structure of the play (the tempo) by a change in pacing (a slower cue response).

VISUAL ARTS: The student rearranges* (proportional) size relations (by blocking-out and repainting areas) in his (acrylic) painting.

GENERAL: The students rearrange* the order of events (a reading of a poem, a play, a happening, a dance, an art exhibit) in a festival of the arts.

211. REASON

DANCE: The teacher reasons* with students who have chosen a project beyond their present capabilities and resources (a three-act story ballet).

LITERATURE: The class reasons* out the justifications for the use (by Zola) of violence in the novel (*Earth*).

MUSIC: The student reasons* that in 3/4 meter the French horn probably plays on the second and third beats.

THEATRE: Not appropriate.

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*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student reasons* that his judgment (of value) about a painting (Jasper Johns' *Grey Alphabets*) is justified.

GENERAL: The student reasons* that artists may (may not) express (philosophic, political, religious) ideals (or conditions) of a culture.

212. RECALL

DANCE: The student recalls* an experience (a family quarrel) as possible motivational material for a dance (of conflict).

LITERATURE: The student recalls* an episode (between Joseph Andrews and Lady Booby) in a picaresque novel (Henry Fielding's *Joseph Andrews*).

MUSIC: The student recalls* the preference (of Liszt) for using folk tunes (of Hungary) in piano literature.

THEATRE: The student is recalling* his first time on stage (as being a scared individual).

VISUAL ARTS: The student recalls* his experiences at an art museum (The Museum of Modern Art) when he saw a specific painting for the first time (Monet's *Water Lilies*).

GENERAL: The student recalls* an (earlier) experience with the work of art under scrutiny leading to his presuppositions about it.

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*The verb can be modified by: is, should, might, can, cannot, etc.

213. RECITE

DANCE: The student recites* a poem into a tape recorder as a part of preparing an accompaniment (tape collage) for a dance.

LITERATURE: The student recites* English dithyrambic verse (*Alexander's Feast* by John Dryden) in a highly dramatic way.

MUSIC: The student recites* the catalogue of (symphonic) works (by Haydn) performed by the orchestra.

THEATRE: The students are reciting* their lines (without books) for the director (so that he can block their positions).

VISUAL ARTS: The student recites* information about an artist (due to illness, Kirchner left Germany in 1917 and went to Switzerland).

GENERAL: The student recites* his reasons for rejecting (accepting) a work of art for re-examination.

214. RECOGNIZE

DANCE: The student can recognize* the influence of one choreographer (Martha Graham) on another (Pearl Lang).

LITERATURE: The student easily recognizes* lacunae in a holograph text (the manuscript of Melville's *Billy Budd, Sailor*).

MUSIC: The student recognizes* the use (by Chopin) of much pedaling in piano music.

THEATRE: Many students recognize* the need for change in the theatre of the 60's (Broadway drama).

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*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student recognizes* the difference between sculptors' (Arp's and Moore's) styles.

GENERAL: The student recognizes* the fact that he is portraying a certain role (critic, historian, artist, performer) in an experience with a work of art.

215. REFLECT

DANCE: The student reflects* on the many possible meanings inherent in one dance.

LITERATURE: The students reflect* aloud on the use (by Lewis Carroll) of portmanteau words ("slithy" in *Jabberwocky*).

MUSIC: The student reflects* upon the use (by Ravel) of distinctive impressionistic sounds.

THEATRE: The class is reflecting* the need for more rehearsals by their mistakes (missing cues).

VISUAL ARTS: The student reflects* upon his experiences at an art exhibit (*The Magic Theatre*).

GENERAL: The student reflects* the attitude of an "authority" (a parent, teacher, Sunday art-critic) im making (critical) statements about the status of the arts in a community.

216. REGARD

DANCE: The student regards* a career in dance as a possible goal.

*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: Some students regard* critical theorizing about comedy (Henri Bergson's essay *Laughter*) as more difficult than discussing tragedy.

MUSIC: The student regards* the music (of Tschaikovsky) as inferior (Romantic) work.

THEATRE: Many students regard* the theatre of Artaud (which is based on Balinese and Oriental theatre principles) as total theatre (because it incorporates dance, mime, speech, gesture).

VISUAL ARTS: The student regards* his classmates' reasons for judging (Leger's *Big Julie* beautiful) as inadequate.

GENERAL: The student regards* a discussion with a knowledgeable person (a philosopher, teacher, artist) as a turning point in his attitude toward (contemporary) art.

217. REJECT

DANCE: At this stage, the student rejects* the idea of using non-dance motifs (shelling peas) in a dance.

LITERATURE: The student rejects* a work of suspicious authorship (*The Play of Sir Thomas More*) from the canon of a distinguished writer (Shakespeare).

MUSIC: The student rejects* most contemporary music (by Hindemith) as having no aesthetic appeal.

*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: Most students reject* the use of makeup (grease paint) in a performance outdoors (without artificial light).

VISUAL ARTS: The student rejects* a concept of criticism (Susan Sontag's *Against Interpretation*) based on his (philosophical) analysis.

GENERAL: The student rejects* some of the products of technology (in that the forms they exhibit are based on economic rather than aesthetic reasons).

218. RELATE

DANCE: The student relates* in a particular way (tenderly) to his partner in a duet.

LITERATURE: The student relates* characters in recent fiction (Molly Bloom in *Ulysses*) to their classical archetypes (*Venus luxuria*).

MUSIC: The student relates* nationalism in (nineteenth century) music to the political philosophy of the period.

THEATRE: The class is relating* one incident in the biography of the author (Moliere's young wife and her illness) with the theme of one of his plays (the illness in the *Imaginary Invalid*).

VISUAL ARTS: The student relates* (the comparative and contrasting) values held by societies (by referring to his urban society and the rural society).

GENERAL: The student relates* his experience with a work of art (in metaphoric terms).

*The verb can be modified by: is, should, might, can, cannot, etc.

219. REMEMBER

DANCE: The student remembers* a pose from a magazine photograph that he would like to use in a dance.

LITERATURE: Not applicable

MUSIC: The student remembers* how composers (of the Baroque) were not particular about instrumentation.

THEATRE: Many students remember* the closing of theatres (especially in England after the beheading of Charles I) as a cultural disaster (since there were no plays held until the reign of Charles II).

VISUAL ARTS: The student remembers* his feelings about the (environmental) effects of (sculptured) playground equipment.

GENERAL: The student remembers* an admonition of a (phenomenological) method of attending to art objects ("hold your presuppositions in abeyance").

220. RENDER

DANCE: The student tries to render* in dance certain qualities (roundness, bounciness) of an inanimate object (a ball).

LITERATURE: The student renders* many versions of a single incident (on the model of Wallace Stevens' *Thirteen Ways of Looking at a Blackbird*) in order to expand the limits of a restricted point of view.

MUSIC: The student renders* the violin concerto (by Mozart) in an acceptable way.

*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: The class is rendering* their ideas (by using water colors) for costumes (mod-Elizabethan) before the first rehearsal.

VISUAL ARTS: The student renders* his (charcoal) drawing to obtain certain (spatial) qualities.

GENERAL: The student renders* an account of his (aesthetic, artistic, intellectual, emotional, problem-solving) experience in creating a work of art.

221. REORDER

DANCE: The student reorders* the floor pattern of his dance in order to obtain a cleaner design.

LITERATURE: The student reorders* repetends (of Poe) in a poem (*Ulalume*).

MUSIC: The student reorders* the score for the musical (*My Fair Lady*).

THEATRE: The students in directing class are reordering* the blocking of the play (formation of movement) because of the change in the set design (which does not permit the same movements).

VISUAL ARTS: The student reorders* (size) relation of parts to parts in his (food products) collage.

GENERAL: The student reorders* images for more meaningful expression of an idea.

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*The verb can be modified by: is, should, might, can, cannot, etc.

222. REPLY

DANCE: As an exercise in movement awareness, the student replies* in dance gesture to a question about his present state of mind.

LITERATURE: The student is replying* to critical attacks (by T. S. Eliot) against a famous work (*Othello*) which he admires.

MUSIC: The student replies* to the question on how fingerings are managed on the French horn.

THEATRE: Many students in the audience reply* (by shouts or groans) to the actors' appeal (as when the Living Theatre confronts the audience with taunts and curses).

VISUAL ARTS: The student replies* to the question by talking about the (perceptiple combinations of) variations (of a thin red line) within his (oil) painting.

GENERAL: The student replies* to a question concerning the function of a popular art form (a comic book).

223. REPORT

DANCE: The student reports* on a workshop that he took in another dance form (English country dance).

LITERATURE: The student reports* the role of work of permanent merit (Swift's *Battle of the Books*) in a contemporary literary feud (the battle over ancient and modern learning).

MUSIC: The student reports* on the (Mozartean) music in the (Classic) period.

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*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: Many students are reporting* about the validity of repertory theatre in the United States (where there are only a few companies, NRT, APA) in comparison to legitimate theatre (Broadway and Off-Broadway, where there are many companies).

VISUAL ARTS: The student reports* (factual) information about a period in art history (Impressionism flourished during the last twenty years of the nineteenth century).

GENERAL: The student reports* that his research indicates that art objects may also serve as records of historical events.

224. REPRESENT

DANCE: The student attempts to represent* an emotional state (introversion) by the direction of the flow of movement (in toward the center of his body).

LITERATURE: The student is representing* major literary works under the rubrics (Hebraic and Hellenistic) of an influential critic (Mathew Arnold).

MUSIC: The student represents* impressionistic music with a recording (of *Bolero*) by Ravel.

THEATRE: The class in stage design is representing* the forest (in *MacBeth*) by means of symbolic sets (large blocks for trees).

VISUAL ARTS: The student represents* subject matter (trees) in his (oil) painting.

GENERAL: The student represents* the results of his study (of structure) of an art form with examples (diagrams, actual movement, etc.).

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*The verb can be modified by: is, should, might, can, cannot, etc.

225. RESHAPE

DANCE: The student reshapes* his dance by adding new movement material.

LITERATURE: The student reshapes* a famous poem (Wordsworth's *The Ruined Collage*) in the way medieval writers (Chaucer) plagiarized their best works (*Troilus and Criseyde* from Boccacio's *Il Filostrato*).

MUSIC: The student reshapes* the melody (of *Home on the Range*) so that only four phrases are heard.

THEATRE: The class is reshaping* the play (by deleting lines) for purposes of brevity (since many plays of O'Neill take 4 hours to perform).

VISUAL ARTS: The student reshapes* his (plaster) sculpture (by carving into the surface).

GENERAL: The student reshapes* the quality of an experience (a happening) through the manipulation of its materials (lights, sounds, colors, images).

226. RESOLVE

DANCE: The student resolves* to develop (more flexibility) by daily practice.

LITERATURE: The student resolves* to use only one sense of a controversial term (Romanticism) in discussing a work (Keat's *Lamia*) to which it applies.

MUSIC: The student resolves* the intonation conflict by forming a smaller group for the dance (by Richard Rodgers).

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*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: The students are resolving* the problem of accurate costuming for the play (written by Kyd) by examining historical materials (Nicoll's *The History of the English State*).

VISUAL ARTS: The student resolves* a (relation of parts to parts) problem in his sculpture by examining the work of a sculptor (Antoine Pevsner's *Construction in an Egg*).

GENERAL: The student resolves* a problem as to the nature of a critical statement (descriptive or interpretive) by referring to its (theoretical) source.

227. RESPECT

DANCE: The student respects* the teacher's decision concerning his readiness to perform.

LITERATURE: Not applicable.

MUSIC: The student respects* the conductor's desire for a slow tempo (in Handel's *Largo*).

THEATRE: The class of actors respects* the role of the stage manager (since he is the overseer of all mechanical problems) during a performance (*Man of La Mancha* which has many cues for lights and sound).

VISUAL ARTS: The student respects* his classmate's (reasons for) judgment about a painting (Edward Hopper's *Nighthawks*).

GENERAL: The student respects* the right of other individuals in making (justifiable) judgments (which differ from his).

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*The verb can be modified by: is, should, might, can, cannot, etc.

228. RESPOND

DANCE: The students respond* to rhythmic excitment in a dance (Flamenco company performing in town).

LITERATURE: The student responds* with genuine pleasure to most picaresque novels (Voltaire's *Candide*, Johnson's *Rasselas*).

MUSIC: The student responds* to the conductor's cue for more intensity (from the trumpets).

THEATRE: Few students respond* unfavorably to the theme of love (impetuous and youthful love) in Shakespeare (*Romeo and Juliet*).

VISUAL ARTS: The student responds* to (African) masks by talking about what he sees (the relational qualities).

GENERAL: The student responds* to nature (Springtime) with a certain (lethargic) attitude (toward classes).

229. REVEAL

DANCE: The student reveals* his maturity in his ability to accept class criticism of his work and profit by it.

LITERATURE: The student reveals* good preparation in the intellectual background (Hartleyan associationalism) which underlies the argument in a literary work (Wordsworth's *Tintern Abbey*).

MUSIC: The student reveals* his preference for tonal music (of the nineteenth century).

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*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: The students are revealing* their work in the play to critics (during a preview performance) for purposes of advertisement (so that the public will buy tickets).

VISUAL ARTS: The student reveals* his feelings about a (velvet) painting (that his mother painted) by talking about it (according to his likes and dislikes).

GENERAL: The student reveals* (negative) attitudes toward some (Baroque, Impressionist) styles of art forms.

230. REVIEW

DANCE: The student reviews* by himself a dance phrase given in the previous technique class.

LITERATURE: The class reviews* the laws of copyright which applied to nineteenth century serial novels (Dickens' *David Copperfield*).

MUSIC: The student reviews* the various markings used to indicate dynamics.

THEATRE: The students are reviewing* the play (by judging its value as an artistic work) for their assignment (given by their teacher in Theatrical Criticism).

VISUAL ARTS: The student reviews* the (annual high school's) art exhibit.

GENERAL: The students review* the (artistic) criteria (they have agreed upon) for judging their own art works.

*The verb can be modified by: is, should, might, can, cannot, etc.

231. REVISE

DANCE: The student revises* his thinking about a ballet (*Coppelia*) after reading a perceptive essay on the subject (by Edwin Denby).

LITERATURE: The student is revising* his essay in order to remove distracting digressions.

MUSIC: The student revises* the trills so that they are easier to execute (on the clarinet).

THEATRE: The student is revising* his play (by changing the length of the first act) for purposes of publication (since the publisher and editor will not accept it in its original form).

VISUAL ARTS: The student revises* (his argument, giving additional reasons for) his evaluation of a painting (de Kooning's *Pink Lady*).

GENERAL: The students revise* a school (dress) code to comply with the (contemporary) times.

232. SAY

DANCE: As an experiment, the student says* certain phrases while he is dancing.

LITERATURE: The student says* what he considers to be original about the use (by Swift) of a putative author (the narrator of *Gulliver's Travels*).

MUSIC: The student says* he likes the harsh dissonances of contemporary music (by Stockhausen).

*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: Many students are saying* the play (*Pericles* by Shakespeare) is incomplete for purposes of production (because of the lack of thematic unity).

VISUAL ARTS: The student says* that he sees the differences among the relations (of parts to whole) in a painting (Motherwell's *Elegy to the Spanish Republic XXXIV*).

GENERAL: The student says* responsibility for one's actions lie within the self, but the self existing in a particular society.

233. SEE

DANCE: The student sees* the difference in strength between a more advanced student and himself.

LITERATURE: The student sees* the value of a metaphor ("And every sand becomes a gem . . .") in Romantic poetry (*Mock On, Mock On, Voltaire, Rousseau,* by William Blake).

MUSIC: The student sees* no reason for over-rehearsing the suite (by Holst).

THEATRE: The class sees* a difficulty (of lighting) in the production of a play (O'Neill's *The Emperor Jones*).

VISUAL ARTS: The student sees* that (close) objects appear (lower) on the picture plane (and distant objects appear higher) in a painting (Rembrandt's *The Company of Captain Frans Banning Cocq,* the so-called *Night Watch*).

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*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The student sees* an opportunity to discuss (a question about) an artist's responsibility to (aesthetic, artistic) principles.

234. SELECT

DANCE: The student selects* those dancers whose styles will best suit the quality of his project.

LITERATURE: The student selects* a minor author (William Hayley) whose work (*The Triumphs of Temper*) is typical of an age, as a work of genius is not.

MUSIC: The student selects* two recordings (with Leonard Bernstein conducting the New York Philharmonic) for his library.

THEATRE: The class is selecting* an historical play (*The Royal Hunt of the Sun* based on an actual incident in history and honoring the past) for a centennial.

VISUAL ARTS: The student selects* certain materials (scrap wood, bottle caps, cardboard tubes) and rejects other materials (wire, screen, straws) to construct (scrap) sculpture.

GENERAL: The student selects* a certain (visual art) process as a more suitable vehicle for the expression of his viewpoint (about labor's inequality to men of different color).

235. SENSES

DANCE: The student senses* that his dance is too long.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The students usually sense* the atmosphere of a literary period (Medieval England) after seeing a good film on it (*From Every Shires Ende*).

MUSIC: The student senses* the conflict (of Schumann) in the two opposing artistic ideals of the music (of the David's League).

THEATRE: Many students sense* the lack of coordination (the lack of cue timing) in the production (Pinter's *The Lover*).

VISUAL ARTS: The student senses* the perceptual differences among the relations of parts to parts in paintings (Pollock's *Cathedral* and Gorky's *Agony*).

GENERAL: The student senses* the (humane, humble) attitude of the artist (as he talks about the relation of man, the cosmos, and expression).

236. SEPARATE

DANCE: The student-choreographer separates* his eight dancers into two apparent groups by the use of two contrasting movement themes.

LITERATURE: The student separates* examples of the "braggart soldier" (Ralph Roister Doister in *Ralph Roister Doister*) from the "humble Christian soldier" (Red Cross, in *The Fairie Queene*) in Renaissance literature.

MUSIC: The student separates* the timbres mentally as he hears the (*Grand Canyon*) suite (by Grofe).

*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: The students are separating* the flats (after the production) for the next performance (in which they will be combined to form another type of box set).

VISUAL ARTS: The student separates* materials (ceramic tiles) to be used in his mosaic.

GENERAL: The student separates* fact from myth in the life of an artist through research (in several monographs, biographies, records).

237. SET UP

DANCE: The student sets up* some percussion instruments to be used to accompany a friend's dance.

LITERATURE: Several students are setting up* a "hell-mouth" for their performance of a medieval play (*Everyman*).

MUSIC: The student sets up* the (percussion) ensemble so that the (kettle) drums are most prominent.

THEATRE: The class is setting up* the stage (placing all the furniture and props into position) for the next act (so that the actors will be ready to go on stage on cue).

VISUAL ARTS: The student sets up* a still life (flowers and weeds) for (pen and ink contour) drawing.

GENERAL: The student sets up* an order of procedure for class discussion of the various (political, legal, economic) aspects of the (civic) issue.

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*The verb can be modified by: is, should, might, can, cannot, etc.

238. SHAPE

DANCE: By choice, the student shapes* his dance phrase so that it will not conform to the shape of the musical phrase of his accompaniment.

LITERATURE: The student shapes* his story into a chronicle of an entire family (on the model of Mann's *Buddenbrooks*).

MUSIC: The student shapes* the phrase so that the climax is near the end.

THEATRE: The student is shaping* the mask (which has a beard) out of elementary makeup materials (spirit gum).

VISUAL ARTS: The student shapes* a piece of pottery (on a potter's wheel).

GENERAL: The student shapes* the pattern of an art form.

239. SHOW

DANCE: The student shows* his (legato) study in a particular kind of movement (stretching) to the class.

LITERATURE: A student shows* the difficulties in writing English sapphics.

MUSIC: The student shows* pictures of some early (Baroque) composers of keyboard music.

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*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: The class is showing* their director their acting method (Stanislavsky's) by means of their attitude (mental approach to the role) on stage.

VISUAL ARTS: The student shows* his classmates how he used the techniques of (watercolor) paint to achieve his subject matter (a stormy sky).

GENERAL: The student shows* a liking (disliking) of the (imitative, follow-the-leader) quality of an art form (advertising).

240. SMELL

DANCE: The student smells* a cup of hot coffee as a prelude to expressing in dance the quality and effect of the aroma.

LITERATURE: The students smell* the musty leather books in a library of rare volumes.

MUSIC: The student smells* the clarinet and finds it needs to be swabbed.

THEATRE: The students smell* the aroma of the special effects (spraying perfume on the stage area) of a performance (*Hair*).

VISUAL ARTS: The student smells* the odors of an environmental sculpture (*The Beanery*).

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*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The student smells* the quality of Spring (of earth, green grass, rain, flowers) in the air (as he participates in a multi-media event).

241. SORT

DANCE: The student tries to sort* out his impressions of a dance (Merce Cunningham's *Winterbranch*) that is unlike anything that he has seen before.

LITERATURE: Students must often sort* the neologisms (plurabelle) of modern authors (James Joyce) by the language of the root-word (Latin-Italian).

MUSIC: The student sorts* out the rhythm and harmony in listening to the tone poem (*Don Quixote* by Richard Strauss).

THEATRE: The students are sorting* the makeup (#3 base from the rest) for the next show (which needs only one base).

VISUAL ARTS: The student sorts* a group of paintings (early twentieth century) into various categories (the artist, the style, tradition).

GENERAL: The student sorts* the kind of devices (allegorical, mythical, alliterative) an artist uses in a single work.

242. SPEAK

DANCE: The student speaks* to the musician concerning the accompaniment he needs for a dance.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student speaks* with pauses to indicate the caesurae of a prose passage (from Milton's *Areopagitica*).

MUSIC: The student speaks* in favor of forming a (string) quartet.

THEATRE: The student is speaking* the role of (Big Daddy in *Cat on a Hot Tin Roof*) without acting (not interpreting).

VISUAL ARTS: The student speaks* to a group (of students) about his research in art (the history of the influence of futurist artists on contemporary art).

GENERAL: The student speaks* about the (therapeutic) function of art.

243. SPECULATE

DANCE: The student speculates* about the effect of a movement (a slow fall) that contrasts strongly with the overall movement quality (swinging) of his dance.

LITERATURE: Students speculate* about the rhetorical effect of a diatribe (by Samuel Johnson) on its target (Lord Chesterfield, in Johnson's famous letter rejecting patronage).

MUSIC: The student speculates* on the choir's ability to sing the (dissonant) music (of Theron Kirk).

THEATRE: The class is speculating* about the use of the stage (a full stage, or just the apron) in their production (of Anderson's *Winterset*).

VISUAL ARTS: The student speculates* about possible influences (electronic television) on (future trends in) painting.

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*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The student speculates* about (qualitative) relationships (of part to part, part to whole) in an art form.

244. STATE

DANCE: The student states* his movement theme before showing the variations on it.

LITERATURE: The student states* criteria for the acceptable use (by Robert Browning) of anacolution (in *A Toccata of Galuppi's*).

MUSIC: The student states* his preference for (Romantic) art songs (by Schubert).

THEATRE: The student is stating* the purpose of the play (a theme of humanity) for the sake of clarity (understanding it as a unit).

VISUAL ARTS: The student states* his reason for choosing (assemblage as) a particular forming process for his (two dimensional design) studio project.

GENERAL: The student states* that cultural background (of an African) may (may not) affect perception (of a photograph or film).

245. STRUCTURE

DANCE: The student structures* his dance in a pre-existing form (rondo).

LITERATURE: The student structures* his theme on the order of a disjunctive syllogism.

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*The verb can be modified by: is, should, might, can, cannot, etc.

MUSIC: The student structures* the instruments of the orchestra into four main categories (strings, woodwinds, brass, percussion).

THEATRE: The class is structuring* the stage (by a realistic design) according to the Renaissance Italianate stage (grooves and flats).

VISUAL ARTS: The student structures* a piece of sculpture (using the notion of design advances at Carpenter Center, Harvard University).

GENERAL: The student structures* the qualities of an art form to achieve an aesthetic and artistic effect.

246. STUDY

DANCE: The student studies* the movement of animals in order to develop his powers of observation and his ability to reproduce what he has observed.

LITERATURE: The student studies* a watermark by holding a page up to a light.

MUSIC: The student studies* the score (of Tschaikovsky's *1812 Overture*).

THEATRE: The class is studying* the history of women on the stage (especially tragic actresses) during the nineteenth century (Madame Vestris).

VISUAL ARTS: The student studies* several different (critical) written responses about a painting (Picasso's *Guernica*).

GENERAL: The student studies* the (historical, philosophical, artistic) background of the (Renaissance) period in the development of the arts.

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*The verb can be modified by: is, should, might, can, cannot, etc.

247. SUCCEED

DANCE: The student succeeds* in mastering a difficult movement (a full turn in the air).

LITERATURE: The student succeeds* in translating a difficult foreign concept (*Weltanschauung*) by giving examples of parallel concepts in English literature (the world-review in Shelley's *Prometheus Unbound*).

MUSIC: The student succeeds* in being promoted to the first chair (cornet).

THEATRE: The class is succeeding* (financially) with their show despite the crude facilities of the theatre (no apron stage or curtain).

VISUAL ARTS: The student succeeds* in persuading his classmates to accept his critical response (an evaluation based on Margaret MacDonald's concept of criticism) of a painting (*The Rumanian Blouse* by Henry Matisse).

GENERAL: The student succeeds* in achieving a desired (qualitative) relationship (of the parts and the whole) in his work of art.

248. SUGGEST

DANCE: After viewing a fellow student's composition, the student suggests* that one aspect (a steady, even pulse in the movement) be varied to create more (rhythmic) interest.

LITERATURE: The student suggests* an autotelic reading of a modern poem poem (*My Papa's Waltz* by Theodore Roethke).

*The verb can be modified by: is, should, might, can, cannot, etc.

MUSIC: The student suggests* that an all-brass (marching) band be used.

THEATRE: The student is suggesting* a change (in blocking) to the director for the show (because he feels uncomfortable).

VISUAL ARTS: The student suggests* the possibility of taking a field trip (to the Museum of Modern Art) to see the current exhibit (*Man and Machine*).

GENERAL: The student suggests* a theory (which deals with the evolution of forms in art).

249. SUPPOSE

DANCE: The student supposes* that a particular rhythm, dynamic, and variety of energy (repetitions, staccato, unemotional), when combined have the power to evoke a particular kind of activity (factory work).

LITERATURE: Modern students suppose* that a book (Wordsworth's *The Prelude*) is dedicated (to Coleridge) as an act of friendship, rather than as a plea for patronage.

MUSIC: The student supposes* Mozart to have originated the popular (Alberti) bass pattern.

THEATRE: The young student is supposing* the role (of Polonius) in the play (*Hamlet*).

VISUAL ARTS: The student supposes* that the problem (in mobiles) can be resolved (by changing the length of suspending wires).

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*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: From his experience, the student supposes* that (skill in) the manipulation of materials is important to an object's (aesthetic) effect.

250. SYMBOLIZE

DANCE: The student attempts to symbolize* a character's personality defect (blindness to the needs of others) by prop (veil over face).

LITERATURE: The student symbolizes* his own feelings toward an a abstract force (evil) by recalling a traditional image (the raven, which Poe also recalls in *The Raven*).

MUSIC: The student symbolizes* the (dynamic) markings with only one letter (*f* or *p*).

THEATRE: Many students are symbolizing* animals (mice, horses) by means of costuming and position in a play for children (*Cinderella*).

VISUAL ARTS: The student symbolizes* his feelings (about destruction) in his (woodcut) print.

GENERAL: The student symbolizes* a concept (of a nation emerging from the domination of another) in art form.

251. SYMPATHIZE

DANCE: The student sympathizes* with the struggles and aspirations of a famous dancer whose autobiography he is reading (Tamara Karsavina's *Theatre Street*).

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The students sympathize* with an *ingenue* (Desdemona) brought prematurely to her death (by Othello, in *Othello*).

MUSIC: The student sympathizes* with the (intonation) problems of the (French) horn.

THEATRE: Few students sympathize* with a director (who interprets the show badly) when his show flops (closes after only a few performances).

VISUAL ARTS: The student sympathizes* with his classmate about the (overfired kiln) accident which ruined some (pottery) art objects.

GENERAL: The student sympathizes* with the (ideological) viewpoint reflected in the (allegorical) images of a work of art.

252. TAKE SIDES

DANCE: The student takes sides* in a debate (concerning the validity of the work of the dance avant-garde as legitimate artistic expression).

LITERATURE: The students take sides* over the degree of anagogical intent to be found in a disputed passage (Chaucer's *Leave*) of medieval literature (the end of *The Canterbury Tales*).

MUSIC: The student takes sides* on the issue of whether musical aptitude is, or is not, innate.

THEATRE: Most students take sides* with the chorus (of an ancient Greek play) when the protagonist is bad (like Creon in *Antigone*).

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*The verb can ve modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student takes sides* during a class debate about contending concepts of criticism (Sibley's *Aesthetic Concepts*, Stevenson's *Interpretation and Evaluation in Aesthetics*.

GENERAL: The students take sides* in a discussion of the (virtual/real) qualities of time and space in art forms.

253. TAKE UP

DANCE: The student takes up* the problem of understanding and/or appreciating a traditional dance style (Bharata Natyam) of a different ethnic group (East Indian).

LITERATURE: The student takes up* the matter of persona in studying the use (by Jonathan Swift) of the naive narrator (the speaker of *A Modest Proposal*).

MUSIC: The student takes up* the challenge of being student director for the orchestra.

THEATRE: A great many students take up* residence (by living in the theatre facilities) during summer stock (performed at the Arena Theatre in Washington, D.C.).

VISUAL ARTS: The student takes up* slack in some of the (chain) stitching she is using in a (yarn and felt) wall hanging.

GENERAL: The students take up* the discussion concerned with (ethic, individual, social) responsibility in the collective behavior of society.

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*The verb can be modified by: is, should, might, can, cannot, etc.

254. TALK

DANCE: The student will talk* to the class about the effects of unusual lighting on a dance that he saw (a work by Alwin Nikolais).

LITERATURE: The student is talking* about the exile convention in Anglo-Saxon literature (*The Seafarer*).

MUSIC: The student talks* about the reasons for the symphonic poem (by Liszt) being popular.

THEATRE: Few students talk* to the dresser (who assists their change of costume) during the performance (when the change is a quick one).

VISUAL ARTS: The student talks* about (the relationships of parts to parts in) a painting (that he has selected from a group of student paintings).

GENERAL: The student talks* (in descriptive terms) about (ornamental) forms in art.

255. TALK OVER

DANCE: The student talks over* a possible classroom experiment (a structure improvisation) with the rest of the class.

LITERATURE: Several students are talking over* the realistic elements in work (*The Luck of Roaring Camp*) by American "local colorists" (Bret Harte).

MUSIC: The student talks over* the accompaniment (of an aria) with the pianist.

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*The verb can be modified by: is, should, might, can, cannot, etc.

THEATRE: The student is talking over* his role (as he interprets it) with his acting coach (who can assist him with tonal and physical exercises that will help him).

VISUAL ARTS: The student talks over* some possibilities of changing a perceptual element (line) in his (oil) painting with the teacher.

GENERAL: The student talks over* (with the teacher) the problem in learning a necessary skill for producing his work (artistically).

256. TASTE

DANCE: Not applicable

LITERATURE: Not applicable

MUSIC: The student tastes* his quota of medieval music after hearing a motet (by Perotin).

THEATRE: Not applicable

VISUAL ARTS: The student tastes* fruit (a lemon) and draws a self-portrait (emphasizing his mouth).

GENERAL: The student tastes* a nuance of difference in the (piquant) quality of the "dishes" prepared by several cooks utilizing the same recipe.

257. TELL

DANCE: The student tells* the nature of his project to the dancers assigned to work with him.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student tells* the story of a heroine (Louisa) of "genteel" sentimental comedy (Richard Cumberland's *The West Indian*).

MUSIC: The student-conductor tells* the bassoonist that the intonation is inaccurate.

THEATRE: The student is telling* the financial director (who is the ticket manager) about his bad seats (which are at the side, front orchestra).

VISUAL ARTS: The student tells* about his experiences when he was involved in a happening (while attending summer camp).

GENERAL: The student tells* of his (aesthetic) experience with an original, live) art form (or natural object or event).

258. TEST

DANCE: The student tests* the difficulty and effectiveness of a lift with a partner.

LITERATURE: The student tests* a critical definition (A. C. Bradley's of Shakespearean tragedy) by applying it to a relevant work (*King Lear*).

MUSIC: The student tests* the (clarinet) reed by playing a (C Minor) scale.

THEATRE: The students are testing* the usability of the stage (elevator stage) during the rehearsals (so that everything, including the stage, works during the performance.

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*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student tests* the effects of different kiln firings (cone 05, 06) on a glaze (cobalt blue) using (experimental pieces of) his pottery.

GENERAL: The student tests* the (sweet/sour) quality of a food (in order to decide its appropriateness with the remainder of the menu).

259. THEORIZE

DANCE: The student theorizes* about his negative reaction to a (plotless or pure movement) dance (Paul Taylor's *Aureole*).

LITERATURE: The student theorizes* a way of defining allegory that will describe very different examples of it (Blake's *Milton* and Hawthorne's *The Maypole of Merry Mount*).

MUSIC: The student theorizes* on the circumstances inspiring the (*Surprise*) symphony (by Haydn).

THEATRE: Many students theorize* about the size of the stage (dimensions of the front to back) during the Greek period (especially Fourth Century, B. C.).

VISUAL ARTS: The student theorizes* about a question that concerns aestheticians (What is the nature of art?).

GENERAL: The student theorizes* about the Weltanschauung of a character in a work of art.

260. THINK

DANCE: The student now thinks* more easily in terms of movement.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student thinks* through doctrinaire critical pronouncements (Samuel Johnson's in *Lives of the Poets*) in order to determine their soundness.

MUSIC: The student thinks* (vocal) warm-up scales and exercises are of (little) value.

THEATRE: Many students think* of the theatre (especially the Elizabethan stage) as crude and primitive (because it was outdoors and used little scenery).

VISUAL ARTS: The student thinks* that photography has had a big influence on some television programs (*The Monkees*).

GENERAL: The student thinks* the (fallen) condition of man (described by a playwright, an author, a choreographer) to be the fault of society (education, the individual, etc.).

261. THINK HIGHLY OF

DANCE: The student thinks highly of* a choreographer's (Erick Hawkins' in *Early Floating*) use of a particular dynamic (flowing and sustained).

LITERATURE: The student thinks highly of* the use (by E. M. Forster) of theme as the governing element in a novel (*A Room with a View*).

MUSIC: The student thinks highly of* a soprano (Roberta Peters) as a leading soloist.

THEATRE: Advanced students of theatre think highly of* the stage designer (Indigo Jones) during the Restoration period (at Rutland House).

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*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student thinks highly of* television programs (*The Monkees*) which have incorporated (photomontage) techniques from photography.

GENERAL: The students think highly of* learning to attend to works of art in a more knowledgeable fashion.

262. TOLERATE

DANCE: The student should be able to tolerate* (constructive) criticism in a dance class.

LITERATURE: The student tolerates* propaganda in a social novel (James Baldwin's *Another Country*).

MUSIC: The student tolerates* the excessive vibrato of the sopranos singing an oratorio (by Mendelssohn).

THEATRE: Few students tolerate* inconsistency (of a theme) during a play (*Dear World*, Broadway).

VISUAL ARTS: The student tolerates* ambiguity of some techniques (aquatint) in printmaking.

GENERAL: The student tolerates* various (value) judgments about a work of art (made by other students).

263. TOUCH

DANCE: In a dance study, the student repeatedly touches* one part of his body to another (hand to mouth) as a choreographic device (possibly to suggest an emotional state).

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: Students touch* an object (human bones) which a poet describes (Wallace Stevens, in *A Postcard from the Folcano*), in order to get the full effect of imagery.

MUSIC: The student touches* the keyboard lightly for the (delicate) harpsichord-like quality (of the Bach *Inventions*).

THEATRE: The students are touching* the hearts of the audience (by their sensitive interpretation) watching the play (*Uncle Tom's Cabin*).

VISUAL ARTS: The student touches* a sculpture (by Henry Moore) to feel the surface (casted cement).

GENERAL: The students touch* various objects (bark of a tree, a wet ball of clay, a thistle) in an event centered around a theme (of sensations in experience).

264. TRANSFORM

DANCE: The student transforms* himself into a specific character (Tiresias) through the use of makeup (beard, eye shadow to indicate blindness).

LITERATURE: The students are transforming* a dramatic short story (Shirley Jackson's *The Lottery*) into a short play.

MUSIC: The student transforms* a (Bach) fugue into a swing number for mixed chorus.

THEATRE: The students are transforming* the (religious cycle) play into a mod-performance (by giving it rock music and modern costumes).

VISUAL ARTS: The student transforms* a sketch (of an elephant) into sculpture (papier-mache).

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*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The student transforms* the quality of the structure of a work (through a transposition of parts).

265. TRANSLATE

DANCE: The student translates* the essence of a well-known story (the Persephone legend) into dance.

LITERATURE: The student translates* a Middle English lyric (*Summer is Icumen In*) into colloquial modern English.

MUSIC: The student translates* the tempo marking (andante) into English (moderately slow).

THEATRE: The students are translating* the puppet-show (*Die Fleidermaus*) into another language (English) for a performance in New York.

VISUAL ARTS: The student translates* his idea (of a sunset) into a painting (in acrylics) using a temporal style (of the Renaissance).

GENERAL: The student translates* the symbols in a work of art as having reference to a belief in magic (of numbers).

266. TREASURE

DANCE: The student treasures* the teacher's comments on his progress toward achieving a technical goal (a higher extension).

LITERATURE: Each student treasures* some lyric poem (like Auden's *Lay your sleeping head, my love*) which expresses a feeling close to his own experience.

*The verb can be modified by: is, should, might, can, cannot, etc.

MUSIC: The student treasures* the opportunity to perform with the (Ohio) youth symphony.

THEATRE: Many students treasure* the autographs (of famous Broadway actresses like Angela Lansbury) in their notebooks (theatre playbills and autographs of Broadway plays and actors).

VISUAL ARTS: The student treasures* his (oil) painting because of its subject matter (Indian figures).

GENERAL: The student treasures* a (signed) work of a particular artist.

267. TREAT

DANCE: As a homework assignment, the student treats* a pre-classic dance form (sarabande) in a contemporary manner.

LITERATURE: The class treats* the didactic function of a dialectic play (G. B. Shaw's *Man and Superman*).

MUSIC: The student treats* each phrase of the (Chopin) prelude in a legato style.

THEATRE: The students are treating* the original material (like Shakespeare's folios) with care (by keeping them in a dry atmosphere).

VISUAL ARTS: The student treats* a material (copper) with a material (acid) in printmaking.

GENERAL: The students treat* the question of whether or not preconceptions about an art form (or work of art) will permit one to be open to meaningful experience with it.

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*The verb can be modified by: is, should, might, can, cannot, etc.

268. TRY OUT

DANCE: The student tries out* his idea (for a three-part movement canon) with three of his fellow students.

LITERATURE: The students try out* inverted word order to study good and bad uses of poetic license.

MUSIC: The student tries out* a new (trumpet) mute for a (pinched) quality.

THEATRE: The older student is trying out* for a role (which suits his age and build) in the play (*Look Back in Anger*).

VISUAL ARTS: The student tries out* various materials (paper, vinyl, fabric, and leather) in his collage.

GENERAL: The student tries out* different (aesthetic) solutions to an artistic problem.

269. UNDERGO

DANCE: The student is undergoing* a period in which his lack of technical skill impedes his creative ability.

LITERATURE: The class is undergoing* brief instruction in the tropes of Renaissance rhetoric (from Thomas Wilson's *The Arte of Rhetorique*).

MUSIC: The student undergoes* fatigue as he marches in the parade.

THEATRE: The student undergoes* a great deal of stress (due from the intensity and number of lines) during the performance (of *Virginia Woolf*).

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*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student undergoes* change in ability to (oil) paint (from a still life).

GENERAL: The student undergoes* (pleasant/unpleasant) sensations in aesthetically) attending to a work of art.

270. UNDERSTAND

DANCE: The student understands* the function of repetition as a formal device in dance.

LITERATURE: The student understands* the use (by Dante) of the dream vision to frame a medieval poem (*The Divine Comedy*).

MUSIC: The student understands* the outline of the typical (sonata allegro) form (of the Classic era).

THEATRE: Few students understand* the complexity of a double theme (with a plot and sub-plot) in a play (like *King Lear* or *The Homecoming* by Pinter).

VISUAL ARTS: The student understands* that one artist (Paul Gauguin) often influences another artist (Vincent Van Gogh).

GENERAL: The student understands* the nature of the form of an art (rondo, cantata, haiku, sarabande, basilica).

271. USE

DANCE: In a dance (emphasizing isolated movement), the student may use* only certain parts of his body (arms and hands).

*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student is using* elaborate figurative description (like that of Egdon Heath which opens Hardy's *Return of the Native*) to set an atmosphere for this story.

MUSIC: The student uses* a certain (heavy) touch for (legato) passages at the piano.

THEATRE: Most students use* the theatre (of twentieth century Europe) as a podium for political propaganda (the communism in Brecht's plays).

VISUAL ARTS: The student uses* (modeling) techniques in sculpture.

GENERAL: The student uses* a new medium (instrument, verse, lights, makeup, acrylics) to change (qualitative) relationships in a work of art.

272. UTILIZE

DANCE: The student utilizes* a system of notation (Labanotation) to record a dance (a Spanish *jota*).

LITERATURE: Some students utilize* the French forms of poetry (ballade, roundel, triolet, etc,) to learn the intricacies of scansion.

MUSIC: The student utilizes* the (sostenuto) pedal for the (Chopin) prelude.

THEATRE: Many students utilize* Federal assistance (in the form of financial grants) for their performances (produced in Appalachia).

VISUAL ARTS: The students utilizes* (tempera) paints in painting.

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*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The student utilizes* (historical, mythical, iconographical) knowledge in hypothesizing about (the meaning of certain symbols in) a work of art.

273. VALUE

DANCE: The student values* his teacher's appraisal of his assignment (a solo in ABA form) for composition class.

LITERATURE: The class values* as of contributory, not central importance, the kind of regionalism found in "novels of the soil" (Rolvaag's *Giants in the Earth*).

MUSIC: The student values* his recordings of (Chopin) waltzes and mazurkas.

THEATRE: The students value* the theatrical practicality (in roles, stage devices, and dialogue) of the playwright (Shakespeare).

VISUAL ARTS: The student values* (representational) art because he likes paintings (by Thomas Gainsborough).

GENERAL: The student values* (aesthetic and artistic) experience.

274. VIEW

DANCE: The student views* a dance event considered avant garde (Yvonne Rainer's *The Mind is a Muscle*) with an open mind.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student views* maps and slides of nineteenth century London for background for many Victorian novels (like Thackeray's *Vanity Fair*).

MUSIC: The student views* the band as inadequate for playing symphonies (by Beethoven).

THEATRE: Few students view* the medieval theatre (cycle, mystery, and morality plays) as anything but religious theatre (*The Castle of Perseverance*).

VISUAL ARTS: The student views* an exhibit of (Picasso's) sculpture at the gallery (The Museum of Modern Art).

GENERAL: The student views* abstraction (of nature, of ideas) as existing in all art forms.

275. VERBALIZE

DANCE: With difficulty, the student verbalizes* his reactions to a dance (Martha Graham's *Seraphic Dialogue*) that moved him deeply.

LITERATURE: Students should verbalize* their immediate reactions, however fragmentary, to an elegy (Edmund Waller's, *On the Death of My Lady*) which has moved them.

MUSIC: The student verbalizes* on the merits of (Gershwin's) jazz.

THEATRE: Few students verbalize* the effect (emotional) of a melodrama on them (*The Iron Chest* by Coleman).

VISUAL ARTS: The student verbalizes* about (the symbolism of the horse in) a painting (*Guernica* by Picasso).

*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The students try to verbalize* an (aesthetic) experience.

276. VERIFY

DANCE: The student can verify* the date a ballet (*Swan Lake*) was first performed by consulting a reference book (Cyril Beaumont's *Book of the Ballet*).

LITERATURE: The student verifies* a writer's (Carlyle's) definition of poetry ("...musical thought") by tracing out its implications.

MUSIC: The student verifies* the use (by Beethoven) of pre-existing melodies (in the *Ninth Symphony*).

THEATRE: Few students verify* the historical material in a play (like the ages of the characters) with original materials (like the *Holinshed Chronicles* or academic history texts).

VISUAL ARTS: The student verifies* a (historical) statement by checking its adequacy (in Read's *A Concise History of Modern Painting*).

GENERAL: The student verifies* the credibility of a (qualitative problem solving) methodology in creating a work of art (through reflection upon his own experience).

277. WATCHING

DANCE: The student is watching* his classmates perform a (rhythmic walking) pattern that he has composed.

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student watches* the changing balances effected by stanzas of varying length in a pindaric ode (like Wordsworth's *Ode, on Intimations of Immortality*).

MUSIC: The student watches* closely as the (Ohio State University Marching) band marches in orderly rank at the (Rose Bowl) parade.

THEATRE: The class is watching* a performance (of *An Evening With Merlin Finch*) in comfort in the new theatre (at Lincoln Center).

VISUAL ARTS: The student watches* a demonstration (by a silversmith) in jewelry-making (inlaying stones in silver).

GENERAL: The student watches* the bodily attitudes and facial expressions of people (walking in the rain).

278. WEIGH

DANCE: The student weighs* the advantage of a symmetrical movement (pleasingly balanced design) against its disadvantages (lack of directed tension).

LITERATURE: The students weigh* the importance (for Swinburne) of classical myth (*Atlanta in Calydon*).

MUSIC: The student weighs* carefully the choice of playing violin or viola.

THEATRE: The students are weighing* the importance of the differences (in intent) of satiric comedy (*MacBird*) and farce comedy (*The Menechmi*).

VISUAL ARTS: The students weigh* the differences between (church and concert hall) settings when showing a film (by Andy Warhol).

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*The verb can be modified by: is, should, might, can, cannot, etc.

GENERAL: The student weighs* the (artistic and aesthetic) value of one medium rather than another in (making) an art object.

279. WITNESS

DANCE: The student can witness* (in Jose Limon's *La Malinche*) folk material (Mexican) used as a source for movement in (contemporary) dance.

LITERATURE: Students witness* vicariously the intimate events in a poet's life (the courting of Elizabeth Barrett by Robert Browning) by reading his published correspondence.

MUSIC: The student witnesses* a remarkable performance of (flute) technique (by Pellerite).

THEATRE: The student is witnessing* the negative effect of the religious play (*The Cocktail Party*) on the audience (who are leaving before the end of the last act).

VISUAL ARTS: The student witnesses* the (editing of a social commentary) film (by one of his classmates).

GENERAL: The student witnesses* the history of an art form (painting) through other art forms (the film *3000 Years of Art in 3 Minutes* on television).

280. WORK

DANCE: The student is working* to overcome his physical limitations (lack of flexibility in the lower back).

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*The verb can be modified by: is, should, might, can, cannot, etc.

LITERATURE: The student is working* on a libretto based on a short novel (Melville's *Bartleby, the Scrivener*).

MUSIC: The student works* with the soloists (tenor, counter tenor, bass) on the intervals in their part (in *Herod*).

THEATRE: Many students are working* the ropes (for the backdrops) during the performance (which uses several changes, *A Patriot for Me* by Osborne).

VISUAL ARTS: The students work* on an assigned project (to pencil sketch a pattern) for a ring.

GENERAL: The student works* the materials of an art form toward a particular end (to experience the quality peculiar to the materials).

281. WORK OUT

DANCE: The student works out* (on paper and/or in rehearsal) the space pattern of a dance study (involving four bodies).

LITERATURE: The student works out* the last connotations of a phrase (the light gleams/ and is gone) from a poem (Arnold's *Dover Beach*) which he is explaining.

MUSIC: The student works out* the fingering for the (*Waldstein*) sonata (by Beethoven).

THEATRE: The student is working out* the remaining difficulties (by tightening the pace of the actors) before the final technical rehearsal (since opening night immediately follows).

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*The verb can be modified by: is, should, might, can, cannot, etc.

VISUAL ARTS: The student works out* a problem in (stenciling multicolored flowers on) textiles.

GENERAL: The students work out* a problem (evoked by reading the works of Camus) of (existential) man's (ethical, moral, and social) responsibility to himself and to the society in which he lives.

*The verb can be modified by: is, should, might, can cannot, etc.

Appendix C: Concepts contains 1,195 concepts. This collection represents selected writings in each of the five arts (dance, literature, music, theatre, visual arts) as well as general philosophy, theories of aesthetics, aesthetic education, and curriculum. The purpose of this collection is to assist the curriculum writers in generating ideas for curriculum, curriculum content, and student activities. The concepts also may be used in developing criteria for curriculum evaluation.

It should be kept in mind that the concepts are suggestive rather than definitive. The concepts are to be considered as invitations to further reading in the original source. To facilitate such reading, each concept is accompanied by its bibliographic reference.

In abstracting the literature and identifying concepts, an effort was made to select major works in each of the fields. However, there undoubtedly are other works desirable to include for curriculum purposes. In such instances and since the task of abstracting the literature of the fields is conceived as an ongoing process, additions should be made to this collection of concepts whenever and wherever needed.

The concepts are presented in two ways: (1) as a continuous numerical listing following the indices in this appendix, and (2) on McBee Keysort cards. Each concept is indexed and cross-referenced under several categories so it may be retrieved for use in a variety of ways. These categories and their descriptions follow.

BIBLIOGRAPHIC INDEX: This category provides access to all concepts by a particular author for a particular work. The authors are listed in alphabetical order followed by the title of the work and the numerical codes of the concept indexed under the entry.

For example, the entry,

Sontag, Susan, *Against Interpretation* 1038-1043,

indicates that there are six concepts taken from the work and that these concepts have the retrieval code numbers 1038 to 1043.

GENERAL INDEX: This category allows one to identify concepts dealing with terms pertinent to curriculum development in aesthetic education. Such entries as "aesthetic experience," "audience," "form," "perception," etc. are presented in alphabetical order. The following statement would be indexed under (1) theatre and (2) audience:

"The role the audience plays in the theatre is passive but critical."[1]

ACTIVITY DESCRIPTORS: The seven categories of descriptors (Analyze, Judge, Perceive, Produce/Perform, React, Talk, Value) presented in *Appendix A: Thesaurus* provide useful categories for identifying some concepts. The statement:

> The justification of aesthetic judgments is properly carried out in descriptive language which must be referentially adequate, thus pointing to the success (or lack of success) of the art work,[2]

can be indexed under Judge, since it is concerned with the justification of aesthetic judgment, and under Talk, since it deals with descriptive language. Concepts pertaining to each of these descriptors are listed by number under the descriptor.

CENTERS OF ATTENTION AND CONTEXTS: This indexing category, also from *Appendix A: Thesaurus* is made up of five subcategories:

---

[1] Harley Granville-Barker, *The Use of Drama*, Princeton, 1945, p. 85.

[2] David W. Ecker, "Justifying Aesthetic Judgments," *Art Education*, XX, v (May 1967), p. 8.

(1) General characteristics of art forms
(2) Sensuous qualities of art forms
(3) Functions of art forms
(4) Persons concerned with the artistic community
(5) Settings of the artistic community

These subcategories are defined in the *Thesaurus*. The concept which follows can be indexed under the subcategory of "Self of the student, artist, critic, etc.":

> A poem can generate a unique aesthetic experience which is "integrated, disinterested, even selfless." This may be attributed to the paradoxical referential and non-referential qualities of a poem.[3]

Concepts pertinent to these five subcategories are listed by number following each heading.

ART INDEX: Concepts which make explicit reference to any of the five arts--dance, literature, music, theatre, and visual arts--are identified by number under the appropriate heading.

The form of the McBee Keysort cards used for the concepts are identical to the cards used for curriculum sentences. The concepts are indexed with both code positions and number positions. One code position (B1) identifies all cards as concept statement cards. There are also code positions (B2-B8) which identify the seven activity descriptors, as well as code positions (B9-B16) provided for the Centers of Attention and Contexts as well as for the five arts, general philosophy, theories of aesthetics, aesthetic education, and curriculum. For example, a sort through code position B4 will retrieve all concepts pertaining to perception. Similarly, a sort through B11 will yield all concepts dealing with sensuous qualities of art forms. The categories and code positions are illustrated in Figure 10.

---

[3] Krieger, Murray, *The New Apologists for Poetry*, Bloomington, 1963, pp. 131, 135.

The number position assigned to each concept card allows the card to be retrieved according to entries under (1) Bibliographic Index, (2) Special Classified Index, and (3) General Classified Index. Retrieval of cards by their number position requires sequence sorting. The procedure for sorting concept statement cards is the same as for the curriculum sentence cards. The number fields are identical to those illustrated in Figure 9, *Appendix B*, page 133. However, since the number of keysort cards included with this appendix exceeds 1,200, it is also necessary to use what is referred to as a "breakdown" sorting technique. This method of sorting is used to subdivide a large quantity of cards into convenient bundles for sorting.

BREAKDOWN SORTING: Assume that hundreds of cards numbered from 1 through 999 are to be sorted into numerical sequence. Before this stack of cards can be sequence sorted, it must be divided or "broken down" into smaller stacks of convenient bundles.

TO BREAK DOWN THE HUNDREDS FIELD: In breakdown sorting, always start sorting in the extreme left-hand position of the classification to be sorted. In the example given, the 7 of the hundreds field is the starting position.

Insert the needle in the 7 position of the hundreds field. All 700, 800, and 900 cards will drop. Place these cards in Group A.

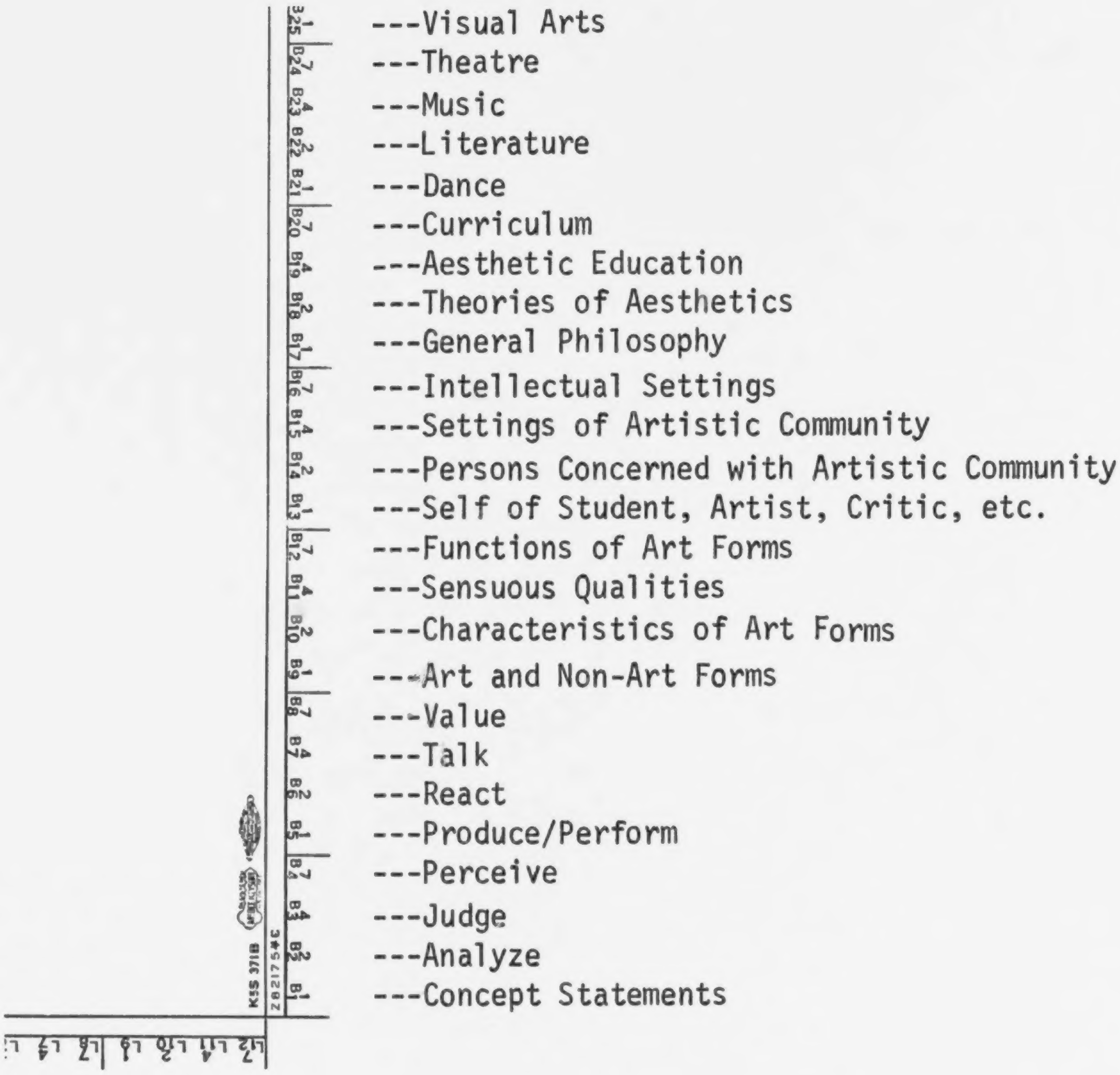
Sort the balance of the handful in the 4 position of the hundreds field. All 400, 500, and 600 cards will drop. Place these cards in Group B. Sort the balance of the handful in the 2 position of the hundreds field. All 200 and 300 cards will drop. Place these cards in Group C. Place the remaining cards, or those numbered from 1 through 199, in Group D. In this manner continue to sort large bundles of cards in the hundreds field until all cards are arranged in the four groups.

TO BREAK DOWN THE 700-800-900 STACK: Take a handful of cards from the 700-800-900 group. Sort in the 2 position of the hundreds field. All 900 cards will drop. Place these in a stack.

Sort the balance of the bundle in the 1 position of the hundreds field. All 800 cards will drop. Place these in a stack. Place the remaining 700 cards in another stack. In this manner continue to sort large bundles of cards of the 700-800-900 group until they are arranged in the three stacks.

TO BREAK DOWN THE 900 STACK: Take a handful of cards from the 900 stack and sort in the 7 position of the tens field. All 970-980-990 cards will drop. Place these in a stack. In this manner, continue to sort large bundles of cards of the 900 stack. Complete sorting the 700-800-900's into final sequence.

Finish sorting the 400-500-600's into their final sequence, then sort the 200-300's, and finally the 100's and less than 100.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---General Philosophy
---Intellectual Settings
---Settings of Artistic Community
---Persons Concerned with Artistic Community
---Self of Student, Artist, Critic, etc.
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---Sensuous Qualities
---Characteristics of Art Forms
---Art and Non-Art Forms
---Value
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---Produce/Perform
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Figure 10. Concept Statement Code Positions

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Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition.* New York, 1958.

1. Many literary theories within the broad scope of Western art are stated in terms not founded on the examination of aesthetic facts, but based on metaphors derived principally from analogies between the work of art and either the universe, the audience, or the artist (pp. 6-7).

2. Four general categories for literary theory are: Mimetic (work-universe), Expressive (work-artist), Pragmatic (work-audience), and Objective (work qua work). These derive from the fact that the critic considers the work, the artist, the audience and the universe in some relationship to each other (pp. 7-29).

3. Major literary theories reflect differing and related, rather than conflicting, aspects of the aesthetic experience and influence as well, identification, analysis, evaluation, and creation in a given period (pp. 4-5).

4. Each particular critical literary orientation affects the artistic process. (For example, the pragmatic view necessitated the poet's adherence to "rules" for achieving the "desired" effects in the audience (pp. 4-5, 14-21).

Aldrich, Virgil C. "Education for Aesthetic Vision," *Art Education,* XX, iii (March 1967).

5. Two kinds of visual perception (also applying in principle to non-visual arts) that can be distinguished for teaching purposes are, 1) objective observation of physical characteristics as "materials objects" and 2) objective prehending of formations of aspects as "aesthetic objects." (p. 14)

6. The following summarized pedagogical moves may be used to distinguish kinds of perception: Ask the class if the "thing" (such as, a square within a square) is flat; test flatness in the "physical" sense; do not call on illusory appearances, do not use comparisons; restate the term "flat" introducing the aesthetic category; talk about composition, color; space-structure defines the thing as an aesthetic object; use examples from history (pp. 15-16).

7. Students can be taught that their aesthetic vision is an objective experience of "things" (objects or events) in which they become aware of aspects and that these aspects are formations revealed in the aesthetic view of the object (p. 16).

Aldrich, Virgil C. *Philosophy of Art.* Englewood Cliffs, New Jersey, 1963.

8. "Categorical aspection" allows material things to be perceptually realized as either a physical object (by observing) or as an aesthetic object (by prehending).

Categorical aspection refers to two modes of perception different in category which "involves a change of categorical aspects; the same material thing is perceived now as a physical object, now as an aesthetic object, neither of which involves seeing it as another *thing*." (pp. 21-22)

9. "In general, one may say that the artist works *on* the primary [oils, stone, clay] materials of his art *with* the secondary [brushes, chisels, etc.]." He composes with the elements of his primary materials "in view until he gets the patterns of them that captures what he wants exhibited (content) to prehensive vision." (pp. 39-40)

10. "The work of art is fundamentally a material thing, and this is what is manifested as an aesthetic object . . . it is not the aesthetic object that is strictly speaking, bright and beautiful. The work of art, the materials patterned in a certain way, may be bright and beautiful as an aesthetic object." (p. 41)

Arnheim, Rudolf. *Art and Visual Perception: A Psychology of the Creative Eye*. Berkeley, California, 1966.

11. In the visual art form, simplicity, constancy, and differentiation of structure lead to increasingly complex levels of artistic performance and perception (passim).

12. "'Expression' refers to the universality of the patterns of forces experienced in the particular images we receive . . . . When these dynamisms are understood as symbols of the powers that shape human destiny, then expression assumes a deeper meaning." (p. 443)

13. "Thinking, problem solving, and generalizing goes on largely within the perceptual sphere itself rather than at the level of intellectual abstractions." There is no dichotomy between perceiving and knowing in artistic processes (pp. 158-159).

14. "Representation never produces a replica of the object but its structural equivalent in a given medium." (p. 162)

15. "The dynamics of a composition will be successsful only when the movement of each detail fits logically in the movement of the whole." (p. 416)

16. "Every element of a work of art is indispensable for the one purpose

of pointing out the theme, which embodies the nature of existence for the artist." (p. 442)

17. "Perceiving achieves, at the sensory level, what in the realm of reasoning is known as understanding." (p. 37)

18. In children's drawings, according to the law of differentiation, "a perceptual feature will be rendered in the simplest possible way as long as it is not yet differentiated." (p. 170)

Arnheim, Rudolf. *Picasso's Guernica: The Genesis of a Painting*. Berkeley, 1962.

19. In the *Guernica,* Picasso experimented with various combinations of symbols, but his visual thinking was controlled by the original vision; therefore, "the work of art is grown and executed at the same time." (p. 131)

20. Flexibility is no more than a prerequisite to the notion that creativity consists in the readiness of a nimble mind to make new combinations (p. 134).

Arnstine, Donald. "The Aesthetic as a Context for General Education," *Studies in Art Education*, VIII, i (Autumn 1966).

21. "Aesthetic education," very broadly, indicates whatever conditions might increase sensitivity to, understanding of, appreciation of, and

enjoyment of artistic features of the world as well as aesthetic qualities of experience (p. 13).

22. "The term 'perceptible elements' refers to what can be felt or heard or seen. To speak of the relations of perceptible elements to one another is to refer to what artists and critics sometimes call form. And to speak of intrinsic interest in this regard is to refer to the way in which the perception of form can call forth and hold attention on its account." (p. 15)

23. Art works are organized to facilitate the perception of form. However, a multitude of natural objects and events may also make possible this perception. "Aesthetic quality, then, may characterize virtually any sort of experience at all and is in no reasonable sense limited to confrontations with what are traditionally called works of art." (p. 16)

24. "Formal instruction in art must be so organized as to make possible the appearance of aesthetic quality in students' experience. If students do not experience such qualities, they cannot have the slightest idea why they are enjoined to 'take' art." (pp. 18-19)

25. "This conception of aesthetic education suggests a transformation of the role of the art teacher (and, indeed, of teachers of all the arts). From his role (as perceived by many of his students and some of his colleagues) as a specialist in the teaching of esoteric skills and leisure time enjoyments, the art teacher may become an aesthetic consultant for the entire school. Such a broadening of responsibilities is indicated by the notion that aesthetic quality may pervade the experience of any kind of thing or event." (p. 20)

Artaud, Antonin. "The Theatre and Culture," *The Theatre and its Double,* trans. Mary Caroline Richards. New York, 1958.

26. "There is a curious parallel between this generalized collapse of life at the root of our present demoralization and our concern for a culture which has never been coincident with life, which in fact had been designed to tyrannize over life." (p. 7)

27. It is true that the world is hungry, and that culture has never kept hunger away, but we must "extract, from what is called culture, ideas whose compelling force is identical with that of hunger . . . . I mean that if it is important for us to eat first of all, it is even more important not to waste in the sole concern for eating our simple power of being hungry." (p. 7)

28. We must form a culture to protest all constraints that would reduce it to a pantheon, an object of veneration--that would separate it from life. "True culture is a means of understanding and exercising life." (pp. 9-10)

29. At the root of present day confusion is the rapture between things and ideas and signs that represent them (pp. 7-8).

30. The word civilized has come to mean one who thinks in forms and signs, who "derives thoughts from acts instead of identifying acts with thoughts." (pp. 7-8)

31. Our lives lack magic because "we choose to observe our acts and lose ourselves in considerations of their imagined form instead of being impelled by their force." (p. 8)

32. "We must insist on the idea of culture-in-action, of culture growing within us like a new organ, a sort of second breath; and on

civilization as an applied culture controlling even our subtlest actions, a *presence of mind*; the distinction between culture and civilization is an artificial one, providing two words to signify an identical function (p. 8).

33. "True culture operates by exaltation and force, while the European ideal of art attempts to cast the mind into an attitude distinct from force but addicted to exaltation." (p. 10)

34. "The theatre which is in *no thing*, but makes use of everything--gestures, sounds, words, screams, lights, darkness--rediscovers itself at precisely the point where the mind required a language to express its manifestations. And the fixation of the theatre in one language--written words, music, lights, noises--betokens its imminent ruin, the choice of any one language betraying a taste for the special effects of that language; and the dessication of the language accompanies its limitation." (p. 12)

35. "To break through language in order to touch life is to create or recreate the theatre; the essential thing is not to believe that this act must remain sacred; i.e., set apart--the essential thing is to believe that not just anyone can create it, and that there must be a preparation." (p. 13)

36. Our theatre must speak a concrete, physical language, intended for the senses rather than the mind, independent from the "dictatorship of speech." (pp. 105, 121)

37. In plaguetime, the horror of the experience changed those who had been through it: they became gentler, braver--in general more "human"--than they had been before. The theatre should aim to reach the same ends by recreating the same experience (pp. 15-32).

38. The action of the "theatre of cruelty" will be one which utilizes *all* the senses of the audience. Like the Balinese theatre, it will combine

"dance, song and pantomime . . . fused together in a perspective of hallucination and fear." (pp. 53, 90-100)

39. "Everything that acts is a cruelty." At base, therefore, the theatre is cruel and achieves importance in extreme action (pp. 101-104, 89-100, 122-32).

40. The creative power of the director makes verbal utterance unnecessary. In dance, song, pantomime, "attitudes and objective intonations," "all the senses interpenetrate." Both conception and creation come from the stage in "a secret psychic impulse which is Speech before words." (pp. 119-121, 105-109)

41. The total response of an audience, centering on the involvement of all senses, will awaken the nerves and the heart of a "transcendent experience of life." (pp. 122-126)

Balanchine, George. "Marginal Notes on the Dance." *The Dance Has Many Faces*, ed. Walter Sorell. New York, 1966.

42. "I have learned that movements and gestures, like tones in music and painting, have certain family relations and, as groups, have their own laws . . . . To achieve unity, one must avoid separating elements similar in blood and essence." (p. 95)

43. "We move in spherical ways. Everything that is part of the universe seems to be round. Angular movements, to me, only exist to point out roundness. To speak of angular in a derogatory way is like calling music dissonant. After all dissonance makes us aware of consonance . . . . We cannot have the cool shadow without the light." (p. 97)

44. "To create means first of all to eliminate. Not a single fragment of any choreographic score should ever be replaced by any other fragment; each piece must be unique in itself, the 'inevitable' movement." (p. 101)

45. "My imagination is guided by the human material, by the dancers' personalities. I see the basic elements of dance in . . . the beauty of movement, in the unfolding of rhythmical patterns and not in their possible meaning and interpretation. If there is a story involved, its importance becomes reduced to being the frame for the picture I want to paint." (p. 100)

46. "In the creating of a ballet, the controlling image for me comes from the music." (p. 101)

"The secret for an adequate rendering of the musical score into a visualization lies in the dynamic use of silence and in the utmost consciousness of time." (p. 102)

47. "Basically, it is not a question of being able to move according to one's own will, but to move where and how the dancer may be directed." (p. 93)

48. The dancer's technique must become "second nature" to him since it is no more than a means to his ultimate goal of artistic accomplishment (p. 95).

49. "Grace in movement is the final result of one's technical achievement; it is the ability to produce a maximum of dance action with a minimum of effort; it is a climax of consistency and of utter control of balance." (p. 97)

50. Like the acrobat, the dancer must achieve complete mastery over his body, but the illusion he seeks to achieve is a different one. The acrobat stresses "ease" in relation to the specific dangers as he encounters them,

but each movement that the dancer makes "must have its justification within the framework of the dance composition, otherwise it is pointless." (p. 96)

51. Whether or not a ballet has a plot, the movement must be self-explanatory. If it isn't, it has failed." (p. 99)

52. "I have often likened head, trunk and arms to a painting suspended in the air. Looking at a painting, we first observe the architecture of its design and the shading of its colors; in most cases it is the subject matter that strikes us last, also least." (pp. 95-96)

Barrault, Jean-Louis. "The Theatrical Phenomenon," *Educational Theatre Journal*, XVII, 2 (May 1965).

53. It is from the feeling of solitude that the theatrical representation was born, i.e., our basic state of existence, in spite of our identities, is solitude--driving us constantly to unite with others in the games of living.

All games contribute to the struggle for existence. Theatre is a game which trains two groups of people (audience and actors) to appreciate the importance of a "sensual communion" of people in the immediate present (pp. 93, 99).

54. Man is the ideal artistic medium because he combines "movement, exchange [interaction], and rhythm." (p. 98)

55. The audience should be viewed as a "sort of synthesis of the collectivity, of the universe, of quantitative humanity," standing

as one participant in the "game of living" called theatre (p. 95).

56. Theatre is a "game" which is "training for existence." The aim of the training is to openly experience "the Present" in an act of great love and giving, an act which overcomes solitude and allows us to understand the essence of being (p. 94).

Beardsley, Monroe C. *Aesthetics: Problems in the Philosophy of Criticism.* New York, 1958.

57. "Some critics hold that their business is just to describe and interpret, and thus help us to the fullest possible acquaintance with the complexities of an aesthetic object. Others hold that they should add a brief report of the degree of their own liking or disliking, and a prediction about the probably reactions of others. . . .Other critics feel called upon to rate the work in some more objective way, absolutely or comparatively." (p. 455)

58. "An argument for a critical evaluation may be compressed into the following formula: X is good
bad
better or worse than Y,
because
Here X is an aesthetic object of any sort, poem, or play, statue or sonata, and therefore the normative words, 'good,' 'bad,' 'better,' and 'worse' are understood to be used in an aesthetic context. What follows the word 'because' is a *reason* for the judgment."

There are three groups of reasons critics give for judgments about works of art. "The first group consists of reasons that refer to the cognitive aspects of the work." The second group of reasons seem to attribute "*moral value* to X. The third group of reasons are "peculiarly aesthetic." This latter group of reasons are in turn divided into three subgroups:

objective reasons that refer to the "features of the aesthetic object itself;" *affective reasons* that refer to "the effects of the object upon the percipient;" *genetic reasons* that refer to "the causes and conditions of the object, that is, to the artist or his materials." (pp. 456-457)

59. "Genetic Reasons, and in particular the appeal to intention, cannot be good, that is, relevant and sound, reasons for critical evaluations . . . . Essentially . . . the argument is this: (1) We can seldom know the intention with sufficient exactness, independently of the work itself, to compare the work with it and measure its success or failure. (2) Even when we can do so, the resulting judgment is not a judgment of the work, but only of the worker, which is quite a different thing." (p. 458)

60. Although Affective Reasons may not be considered irrelevant to the judgment of aesthetic objects in the way Genetic Reasons are considered irrelevant, they are by themselves inadequate "because they are uninformative in two important ways. First, if someone asserts that he listened to the slow movement of Beethoven's *String Quartet in E Flat Major (op. 127)* and that it gave him 'pleasure,' . . . we are constrained, . . . to ask what kind of pleasure it gives, and how that pleasure . . . differs from other pleasures and get its peculiar quality precisely from those differences." Secondly, an "Affective Statement tells us the effect of the work, but it does not single out those features of the work on which the effect depends." (p. 461)

61. An Objective Reason "refers to some characteristic--that is, some quality or internal relation, or set of qualities and relations--within the work itself, or to some meaning-relation between the work and the world. In short, where either descriptive statements or interpretive statements appear as reasons in critical arguments, they are to be considered as Objective Reasons." (p. 462)

62. "Three general critical standards, unity, complexity, and intensity, can be meaningfully appealed to in the judgment of aesthetic

objects, whether auditory, visual, or verbal. Moreover, they are appealed to constantly by reputable critics. It seems to me that we can even go so far as to say that all their Objective Reasons that have any logical relevance at all depend upon a direct appeal to these three basic standards." (pp. 469-470).

63. "The question is not whether we shall talk [about works of art], but whether we shall do it well or badly. We must not try to talk too much or too soon, or trivially, or incorrectly, or irrelevantly, or misleadingly. . . .We cannot all be poets or composers, but we ought to take some pains to ensure that what we say about art helps, rather than hinders, the fullfillment of its purpose." (pp. 7-8)

64. "The problems of aesthetics are opened up by the basic question that can be asked of any statement about a work of art, as, indeed, it can be asked about any statement whatsoever: What reason is there to believe that it is true? This question leads to subordinate questions, e.g., what does the statement mean?" (p. 8)

65. "When . . . we ask questions, not about works of art, but about what the critic *says* about works of art, that is, about his questions or his answers, then we are on anotner level of discourse," that of aesthetics. "As a field of study, aesthetics consists of a rather heterogeneous collection of problems: those that arise when we make a serious effort to say something true and warranted about a work of art. As a field of knowledge, aesthetics consists of those principles that are required for clarifying and confirming critical statements." The term "critical statement" may be used, "very broadly, to refer to any statement about a work of art, that is, any statement about such objects as poems, paintings, plays, statues, symphonies. A critical statement is not necessarily critical in the sense of condemning the work--it need not be a value judgment at all--nor is it necessarily a statement made by a professional critic." (pp. 3-4)

66. There are three basically different kinds of things a critic can tell us about the work of art. (1) He can make *normative* statements about works of art, i.e., *critical evaluations*. ". . . critical evaluations

are those that apply to works of art the words 'good' or 'beautiful' their negatives, or other predicates definable in terms of them." (2) He can make a non-normative statement that *interprets*, that is, "a statement that purports to declare the 'meaning' of a work of art," or (3) a non-normative statement that *describes* a work of art, that is, it "inform[s] us about the colors and shapes of a painting, or summarize[s] the plot of a motion picture, or classif[ies] an operatic aria as being of the ABA form." (pp. 9-10)

67. "To be a good critic, it is not enough to accumulate a vast amount of information about, and a rich experience of, the art you are interested in: you must be able to organize those data in a fruitful way, and you must formulate them so that they can be understood." (p. 5)

68. "We must ask what presuppositions critics make about perception, about value, about knowledge, about reality, and we must examine these presuppositions to see whether they are justified. We must consider the meaning of their basic terms, and the logic of their arguments, and subject them to analysis and test. It is not up to the critic to justify his own assumptions, but he must believe that they *can* be justified or he would be dishonest to make them." (p. 6)

Beardsley, Monroe C. "On the Creation of Art," *Aesthetics and Criticism in Art Education,* ed. Ralph A. Smith. Chicago, 1966.

69. The "inventive" phase (the interplay between conscious and preconscious) and the "selective" phase (the criticism of the conscious choosing, rejecting, etc.) are the two phases that are constantly alternating throughout the creative process (pp. 160-167).

70. The true locus of creativity is in the experience of the beholder, not in the prior genetic process. "Artistic creation is

nothing more than the production of a self-creative object." (p. 167)

Bentley, Eric. *In Search of Theatre.* New York, 1953.

71. Drama is the art of the elemental, i.e., the beginnings. It is more responsive than the other arts to the "bedrock of human experience." (p. ix)

72. Drama is the art of the single and sudden--as opposed to fiction which may be gradual and multiple (p. ix).

73. There is a need, a "primordial histrionic longing," for theatre that is the adult equivalent of the child's love of dressing up (p. 300).

74. "Theatre" is different from "drama" in that the first must be performable--and that performance modifies the art itself.

Drama is the area of "overlap" between theatre and literature. Often students are forced to concentrate on the facets of drama which are most literary and least theatrical (pp. 15, 306).

75. The theatre's quest is a "rediscovery of the human" and to undertake that we must forget our specialities (critic, actor, technician, etc.) and profess an "interest" in theatre (p. 3).

76. The pantomimic theatre "depicts" life as it is lived; the ecstatic theatre "affirms" a primordial, unindividuated life. The pantomimic theatre exists today primarily in the form of realistic drama. Modern dance represents a revival of the long-extinct ecstatic theatre (p. 169).

77. "We can only express neurosis in art by conquering it . . . . The only vantage-point to view sickness from is health. And health is found at the very foundations of nowhere." (p. 173)

78. "Realistic compared with the ballet, unrealistic compared with modern drama, Martha Graham is certainly--and at her best, single-mindedly--concerned with reality. Reality is both external and internal, and if it is chiefly the internal that she sees, we shall ask how well she sees it rather than demand that she sees the external too. Of a work of art we demand that it be all true, not that it be all the truth." (p. 172)

79. Martha Graham "is concerned with inner life, but not with individual psychology . . . . Just as music undercuts psychology and takes us down to the subsoil in which psychology has its roots, so Graham's dance portraits present only the dynamic variations of feeling that underlie our motives and decisions." (p. 172)

80. "One must not place Pantomime and the Word side by side when both are richly active." They may be mixed when both are "thin" or if one is allowed to recede when the other comes into prominence. Hence, for the time being, pantomime should be kept out of the works of dramatic literature, since neither can show to best advantage without weakening the other (pp. 174, 175).

81. The dynamic patterns of pantomime is "shock followed by reverberation and . . . reverberation followed by shock." In contrast to dance [illegible] ballet in this particular context--pantomime is concrete, earthbound, based on the naturally irregular rhythms of life (pp. 177-180).

Bentley, Eric. *What is Theatre?* Boston, 1956.

82. In drama, the visible parts suggest a larger bulk beneath, i.e., behind what the characters say, what they do, etc., the "whole of civilization" may be sensed (pp. 16-17).

83. The theatre (like all art) must assign itself a master objective--"to search for our lost humanity." (p. 254)

84. The mirror which theatre holds up to nature is not just imitative, it is normative and it aims to improve life (pp. 258-259).

85. In theatre the very limited and specific directs the attention to the universal. The specific may not lead to the universal, but the universal cannot be reached by that which is not thoroughly specific (p. 18, passim).

86. The achievement of all great drama is the quality of "spanning *both* sides of man's nature, the spiritual and the physical, the intellectual and the emotional." (p. 247)

87. The audience takes from the theatre "what it craves and leaves the rest alone." But great art is never totally palatable; it leaves behind a residue which is "offensive," "imperfect," possibly "maddening" (pp. 260-269, passim).

88. We must direct people to the glorious past of the institution, its great men, its highest moments. Before we can ask what the theatre can be, we must ask what it was (pp. 244-251).

Berenson, Bernard. *Essays in Appreciation*. New York, 1958.

89. In visual arts the noblest expression is beauty and grace which is to be appreciated (passim).

90. The spectator (connoisseur) is led by the name of an artist (to which a work is attributed) to expect certain qualities in that work peculiar to the works of that artist and his response is affected adversely if the work is attributed to the wrong artist. But even so, the spectator should cherish the work for its own qualities regardless of the artist's identity (pp. 94-100).

The most vital concern of response should be interpretation and communication, not pedantic details of historical attribution (pp. 106-107).

Bergethon, Bjornar, and Eunice Boardman. *Musical Growth in the Elementary School*. New York, 1963.

91. Music can be justified in the curriculum on a three-fold basis: music exists in the world, it represents a facet of cultural history, and it represents an emotional outlet for both creative expression and rewarding appreciation (pp. 2-3).

92. "Musical maturity and independence are dependent upon the possession of those concepts that give an insight into expressive musical organization. These concepts must form the central core of the elementary music curriculum."

"Music's conceptual structure is made up of its elements--melody, rhythm, and harmony--and its formal, expressive, and stylistic organization." (p. 4)

93. Elementary pupils begin with a dim awareness of many concepts simultaneously, and gradually improve in their discernment and appreciation. Growth comes through the learning of a repertoire of suitable musical literature (pp. 4, 7).

94. In addition to a repertoire chosen on the basis of its pertinence to the developmental level of the pupils and the intrinsic musical values of the songs themselves, pupils will need ample experiences in developing the skills of listening, singing, simple instrument playing, eurhythmics, creation, and score reading (pp. 6-7).

95. The decision on how to teach is conditioned by four considerations: knowledge of physical, emotional, intellectual, and musical growth (p. 9).

96. Music is to be learned in stages, with rather specific times established as the moment when skill or conceptual acquisition should be reached: "This does not mean that the concepts and skills mentioned may not be *introduced* in earlier experiences, but that their acquisition will not be completed until the grade level indicated." (p. 14)

Blackmur, Richard P., "A Critic's Job of Work," *Five Approaches of Literary Criticism*, ed. Wilbur Scott. New York, 1962.

97. There is a variety of critical approaches, and the doctrinaire is to be avoided, but this is not to say that the doctrine is to be avoided (e.g., Freud and Freudians) (pp. 316-317).

98. "Any rational approach to criticism is valid and critical which fastens at any point on the work." (p. 323)

99. Approaches to literary criticism should be multivarious and not confused. They may have ulterior purposes (sociological, moral) as long as they are recognized as ulterior and as long as the critic distinguishes between the ulterior and the irrelevant (pp. 323-324).

100. One problem of ulterior critics is that too often they deal with the separable content of literature. A second problem is that of using criticism as a springboard to linguistics, epistemology, or psychology. Too much criticism deals with speculation rather than contemplation and feeling of which the reality of literature is the object (pp. 324-326).

Bodkin, Maud. *Archetypal Patterns in Poetry: Psychological Studies of Imagination*. London, 1963.

101. Tragedy consists of the conflicting emotional tendencies of self-assertion and submission to a greater self which produce an inner tension that needs to be released through imaginative experience (p. 21).

102. When a person seeks a work of literature, he sees his own emotional forces in the character observed.

An individual gains intuitive knowledge of such psychological problems as the conflict of the generations through experiencing literary tragedy (p. 22-23).

103. Poetry meaning and power stems from its ability to enable us to emotionally relive the experiences of our ancestors or "archetypal patterns" which are experienced by our Collective Unconscious (passim).

104. Poetry is created by forces not ordinarily open to the conscious mind for the prime force is one of emotional patterns which are universal and shared (pp. 2, 3, 7-8).

105. A poet makes communicable through expressive symbols "that inner imaginative life" that he shares with his audience. The images are valued, even if intellectually incomprehensible, because they revitalize, give expression to, and if necessary, resolve deep, often conflicting feelings "that were seeking a language to relieve their inner urgency." (pp. 317-320)

106. The characters seen in literature tend to represent divided forces of the imagination. (Thus, King Hamlet represents the son's affectionate loyalty to his father, and Claudius represents the son's jealousy and anger toward his father.) (pp. 11-15, 21-22)

107. The imagination tends to divide and objectify its forces in literature. Thus, the change which the poem's action represents corresponds to a "re-ordering of the powers of the (transcendent) individual mind." The mind exchanges an old control for a new one, more in harmony with the values it most intimately accepts (pp. 318-319).

108. The basic archetypal pattern existing in an individual's mind seems to be that of rising and falling, seen in time, "Rebirth" or frustration transcended, and in space "Heaven and Hell." (pp. 53, 69-70, 142-143)

109. Poetry is religion without dogma, public worship, or direct application to conduct. Yet poetry influences life greatly, and whatever order there is in the world, we owe to poetic vision.

Poetry, like the ritual dance, enables the individual to lose his identity in group consciousness.

Poetry gives meaning to our lives by giving us "glimpses of heaven's joy" through resolution of conflicts and frustrations (pp. 313-314).

Through the symbols of poetry, one is better able to understand and control one's own life experience (pp. 85-86).

Booth, Wayne C. *The Rhetoric of Fiction.* Chicago, 1961.

110. In literature, despite the claim that the author show, but does not tell, every author does tell, does give us his ideas or norms (pp. 3-22).

In literature, no critical dogmas should be applied because everything the author does is appropriate if his desired effect is achieved (passim).

111. The artist should worry less about whether his narrators are real than about whether the norms of the book (representing the implied author) are such that the implied reader can admire them (pp. 71 ff and 137 ff).

If the author uses an unreliable narrator, it is his duty to "tell" us that the narrator's view is not his own. Art must be moral (pp. 377-378).

112. Great works tend to deal in universal values. The author's private opinions must be transformed into public symbols (pp. 69-70).

113. It is impossible for a work of art to be totally pure, and it is impossible for a work of art, an (implied) author and an (implied) reader to be totally objective (pp. 91-117).

114. Aesthetic distance is a complex notion, including the intellectual, the qualitative, and the practical. "Aesthetic distance"

should never be used as an end in itself; it is sought along some lines to heighten the reader's perception in others (pp. 119-136).

115. "Perhaps the most important differences in narrative effect depend on whether the narrator is dramatized in his own right and on whether his beliefs and characteristics are shared by the author." (pp. 149-150)

116. Some of the uses of the omniscient author are: providing the facts the reader could not otherwise know; establishing the writer's norms, seeing to it that the reader interprets character in light of these norms; helping to create dramatic irony; generalizing on the significance of the work; manipulating mood; commenting directly on the work itself (p. 169 ff).

117. Intrusions by the author on the work itself are not good or bad in themselves. Whether or not they are successful depends on the artistry with which they are conceived and how well they are suited to their context (pp. 16-22).

118. Where impersonal narration is the technique, emotional distance is sharply decreased and the reader's intellectual progress is more naturally controlled. It is left to the reader to puzzle out for himself facts and values (pp. 271-283).

119. Unintentional ambiguity is ruinous to dramatic irony. It is the duty of the author to provide clues to his meaning (p. 364 ff).

120. The "implied" reader (or the projection of the reader's self created when he reads the book by the implied author) must believe the general thesis of the novel, or he will not find it very interesting (pp. 137-144).

Britton, Allen P. "Music Education: An American Specialty, "*Perspectives in Music Education*. Washington: MENC, Source Book III, 1966.

121. The 'old singing school,' in general, characterizes American music education today in that present music education is 1) popularly supported, 2) society itself supplies the teachers, 3) popular and useful music is used, 4) methodology is eclectic, 5) schools produce their own textbooks, 6) moral, spiritual, and musical uplift is the goal (p. 17).

Broudy, Harry. "A Realistic Philosophy of Music Education," *Basic Concepts in Music Education*, NSSE, LVII, pt. 1 (1958).

122. Music education is limited by definition to only those procedures designed to shape the musical skill, knowledge, and taste of the learner (p. 62).

The standard of music is the connoisseur (p. 66).

123. General education cultivates the capacities for realizing value (p. 76).

The heart of music education is the ability to detect form (form in broad sense) (p. 71).

124. Music is structurally and qualitatively what it is apart from the listener. It takes a "tuned" observer to discern goodness in music. Because it requires sensitive, trained listeners to apprehend nuance and significant achievment, the expert must be the standard (p. 66).

125. Aesthetic activity *may* accompany other activities, e.g., moral, religious, etc., but should not be confused with them (p. 69).

126. Most people have no problem enjoying music at the sensuous level. But to stop there would be pointless. Unless the listener detects form (both the musical form and the aesthetic or tensional form), he is limited to a rudimentary level (pp. 70-71).

127. Music presents pure movement, which is analogous to the movement of human action. Because of this correspondence between the *motion* of human action and the *emotion* in our apprehension of such action, we describe music as smooth, pleasant, angry, anxious, etc. . . . our responses to music are therefore conditioned to a large extent by our personal knowledge of human action (pp. 71-72).

128. We should concern ourselves with the development of sensitivity to musical form directly, without attempting prematurely to coax sensitivity to significance or import from the students (pp. 70-71).

129. Sensitivity to significance or import requires time to develop and listeners need adequate experience to be impressed by musical expression. One cannot approach great works without first coming to grips with the materials, devices, and forms of less complex music (pp. 70, 81).

130. Realism envisions a hierarchy of greatness in music, echelons determined only by the experts. Their choices determine a select body of knowledge about music--historical, theoretical, and technical--which ought to be a part of the educated person's experience (pp. 86-87).

131. Realism seeks an informed taste rather than one which is eccentric (p. 86).

Broudy, Harry S. "The Structure of Knowledge in the Arts," *Education and the Structure of Knowledge: The Fifth Annual Phi Delta Kappa Symposium on Educational Research,* ed. Stanley Elam. Chicago, 1964.

132. Three types of knowledge that the arts have in common with the making of anything are knowledge of content, of technique, and of history. The distinctiveness of the arts resides in the structure of the aesthetic experience (which belongs primarily to aesthetic perception) (pp. 77-81).

133. In aesthetic perception, as an end in and of itself, one utilizes *imaginative* schemata to express but not to represent. "Art" itself contains no knowledge claims, however expressions may serve as clues for aesthetic experience (pp. 84-86).

134. To learn to appreciate works of art is to learn to perceive and appraise it as a critic would by analyzing 1) the sensuous materials, 2) the technique, 3) the formal design, 4) the expressiveness, 5) the general function of interest to perception, and 6) the extra-aesthetic function that it serves. (Also involved are the interrelations of 1, 2, 3, and 4 to each other and to 5 and 6 (p. 95).

Brown, Carolyn. "On Chance." *Ballet Review,* II, ii (1968).

135. Attempts to interpret nature according to the concepts of pure mathematics have been more successful than attempts to interpret it according to the concepts of biology and engineering (p. 9).

136. Since "even chance is subject to particular laws when observed over a period of time," it cannot be considered chaotic (p. 9).

137. "'When art is brought into line with everyday life and individual experience, it is exposed to the same risks, the same unforeseeable laws of chance, the same interplay of living forces. Art is no longer a "serious and weighty" emotional stimulus, nor a sentimental tragedy, but the fruit of experience and joy of life.'" (p. 11)

138. "Once free of the notion that known and remembered forms are the only possible ones to insure 'meaning,' 'coherence' and 'expressiveness,' the artist can make a work which takes on its own unique 'meaning,' more in harmony with the actual workings of nature than, for example, adopting the arbitrary ABA form in music, or the triangle in classical painting. These familiar forms are not excluded, of course, they simply become part of the storehouse of possibilities." (p. 13)

139. Having chosen chance, the artist must then choose the procedures for using it. Although one's very choices may be the result of chance, the ego is rarely completely absent from the process; and many works created by chance "bear the stamp" of the person who made them (p. 17).

140. There are two principal ways in which choreographers use chance:
1. To stimulate the creative process (e.g., tossing pennies on charts to determine direction, duration, etc., of the movement).
2. To fill in a previously devised master plan. This may involve indeterminacy (order of sections already choreographed, for example) or controlled improvisation. The latter involves the interpreter in the act of creation, since many in the performing arts today feel that "what is important, is the activity, the process . . . not just the work, and that the performer is at least equally important as the composer." (p. 19)

141. "What is important ultimately to the viewer and listener is not 'how was it made?' but 'what is seen, heard, experienced?' It probably does no harm to analyze and discuss, to know the whys and wherefores of a dance, etc., but the life of the work must exist in its kinesthetic, emotional, intellectual impact, in the immediacy of actual contact between the work and each separate member of the audience." (p. 24)

Brown, Norman O. *Life Against Death.* New York, 1959.

142. Humanity is neurotic because repressed. The way out of this cultural neurosis is "resurrection of the body." We must rid our ego of the "god of form--of plastic form in art, or rational form in thought, of civilized form in life, . . . form as the negation of instinct" and substitute Dionysian, or overflowing, instinctual, drunken, completely affirmative ego organization. We must make the unconscious conscious (passim).

143. Poetry, religion, philosophy, psychoanalysis are all intimately related in their bringing into consciousness the repressed forces of the unconscious (passim).

144. "Art as pleasure, art as play, art as the recovery of childhood, art as making conscious the unconscious, art as a mode of instinctual liberation, art as the fellowship of men struggling for instinctual liberation . . . fit into the system of psychoanalysis . . . (and) wear the stigmata of the romantic movement." (pp. 65-66).

Unlike dreams and neurosis, art releases repressions (p. 63).

145. The "basic poetic devices emphasized in recent criticism--paradox, ambiguity, irony, tension," are evidence of the "dialectial" ("an activity of consciousness struggling to circumvent the limitations imposed by the formal - logic law of contradiction") imagination which in poetry undermines the rationality of language and its imposed limitations (pp. 319-322).

Bruhn, Erik. "Beyond Technique," *Dance Perspectives #36,* (Winter 1968).

146. But the dancer's art must go beyond muscle building; he is more than an athlete. He must "face the game not only with physical force, but with a mental power that controls and transforms that force into artistic images." (p. 48)

147. "In the dance world there are disciplines we must accept for a beginning. In their given form it is quite possible for us not only to begin to live--indeed some have fulfilled themselves within it. Yet where some have found freedom, others have found a prison. If you are a dancer who, after some years of experience, finds the given form frustrating, it is your duty to yourself to create a form in which you can live." (p. 35)

148. "The mannerism is what identifies the character as a human being--how this particular person moves. It must be absolutely true to the idea of the specific role as I see it . . . " (pp. 37-38)

149. "You can take feelings from your own past and release them through expression in an artistic medium. You can't both feel an emotion and portray it at the same time . . . You have to be patient and wait for a time when you're at a distance where emotion can be looked at objectively." (p. 38)

150. "Every ballerina is different and has a special flavor or she wouldn't be a ballerina." Her qualities should color her partner's style and shape his approach (p. 44).

151. "But once that curtain goes up all the work stops . . . It is my duty to the public to deliver what is true for me at the moment and it has an existence of its own only at that moment. Once it has been delivered, it is dead . . . " (p. 41)

152. "If [after a performance] you can continue to feel whatever you think

belongs to a performance, then you haven't given all . . . . You have to give all you have and give it within the time you are allotted to do it." (p. 41)

153. "If you feel pleasure in moving through space, this can project. It is not just the movement, but yourself being in the movement that comes across. It could be a *jete* or a beat combination or a *rond de jambe en l'air saute* . . . where your total being is involved. Or it could be an *arabesque* which seems to be part of a long sentence where the final thing is said in that *arabesque*." (p. 29)

154. In ballet studies, the student's mind should be stimulated while his body is being trained; he ought to understand why his own body moves the way it does as well as the original motivation behind the technique that he is learning (p. 49).

155. "I think that certain lessons in mime, in acting for the [ballet] dancer could be valuable today if they are based on improvisational ideas so that students are challenged to create their own images, to test their own creative powers." (p. 21)

Bruner, Jerome S. *Toward a Theory of Instruction.* Cambridge, Mass., 1966.

156. "Mental growth is not a gradual accretion either of associations or of stimulus-response connections or means-ends readiness or of anything else. It appears to be much more like a staircase with rather sharp risers . . . It is not that these are 'stages' in any sense; they are rather emphasis in development." (pp. 27-28)

157. "It would seem, from our consideration of man's evolution, that principal emphasis in education should be placed upon skills--skills in handling, in seeing, and imaging, and in symbolic operations,

particularly as these relate to the technologies that have made them so powerful in their human expression."

"A curriculum should involve the mastery of skills that in turn lead to the mastery of still more powerful ones, the establishment of self-rewarding sequences . . ." (pp. 34-35)

158. "With respect . . . to the education of the perceptual-imaginal capacities . . . at least one direction in which to travel . . . is in the training of subtle spatial imagery . . . whether related to the arts, to science, or simply to the pleasure of viewing our environments more richly." (p. 34)

159. "A theory of instruction is *prescriptive* in the sense that it sets forth rules concerning the most effective way of achieving knowledge or skill . . . . A theory of instruction is a *normative* theory. It sets up criteria and states the conditions for meeting them."

"A theory of instruction should specify the experiences which most effectively implant in the individual a predisposition toward learning . . ." (p. 40)

160. "A theory of instruction must specify ways in which a body of knowledge should be structured so that it can be most readily grasped by the learner . . ."

"A theory of instruction should specify the most effective sequences in which to present the materials to be learned."

"A theory of instruction should specify the nature and pacing of rewards and punishments in the process of learning and teaching." (p. 41)

161. "The structure of any domain of knowledge may be characterized in three ways, each affecting the ability of any learner to master it: the *mode of representation* in which it is put, its *economy*, and its effective *power*. Mode, economy and power vary in relation to different ages, to different 'styles' among learners, and to different subject matters." (p. 44)

162. "Any domain of knowledge (or any problem within that domain of knowledge) can be represented in three ways: by a set of actions appropriate for achieving a certain result (enactive representation); by a set of summary images or graphics that stand for a concept without defining it fully (iconic representation); and by a set of symbolic or logical propositions drawn from a symbolic system that is governed by rules or laws for forming and transforming propositions." (p. 44)

163. "Growth is characterized by increasing independence of response from the immediate nature of the stimulus."

"Growth depends upon internalizing events into a 'storage system' that corresponds to the environment." (p. 5)

164. "Intellectual growth involves an increasing capacity to say to oneself and others, by means of words or symbols, what one has done or what one will do." (p. 3)

"Intellectual development is marked by increasing capacity to deal with several alternatives simultaneously, to tend to several sequences during the same period of time, and to allocate time and attention in a manner appropriate to these multiple demands." (p. 6)

165. "Symbols . . . are arbitrary . . . they are remote in reference, and they are almost always highly productive or generative in the sense that a language or any symbol system has rules for the formation and transformation of sentences that can turn reality over on its beam ends beyond what is possible through actions or images." (p. 11)

166. "Mental growth is in very considerable measure dependent upon growth from the outside in--a mastering of techniques that are embodied in the culture and that are passed on in a contingent dialogue by agents of the culture. This becomes notably the case when language and the symbolic systems of the culture are involved . . ." (p. 21)

167. "There is nothing more central to a discipline than its way of thinking. There is nothing more important in its teaching than to provide the child the earliest opportunity to learn that way of thinking--the forms of connection, the attitudes, hopes, jokes and the frustrations that go with it." (p. 155)

168. "Evaluation is best looked at as a form of educational intelligence for the guidance of curriculum construction and pedagogy." (p. 168)

"Evaluation to be effective, must at some point be combined with an effort to teach so that the child's response to a particular process of teaching can be evaluated." (p. 164)

169. "The essence of evaluation is that it permits a general shaping of the materials and methods of instruction in a fashion that meets the needs of the student, the criteria of the scholar from whose discipline materials have been derived, and the needs of the teacher who seeks to stimulate certain ways of thought in his or her pupils." (pp. 164-165)

170. "A curriculum cannot be evaluated without regard to the teacher who is teaching it and the student who is learning it. A curriculum, though it represents a body of knowledge, is itself by definition sequential and cannot be evaluated without regard to its sequenctial nature . . ." (p. 166)

Brustein, Robert. *The Theatre of Revolt: An Approach to the Modern Drama.* Boston, 1964.

171. The modern dramatist lives a life of conflict between official culture and the world of the imagination. "The conflict between reality and the imagination is the conflict between the ethical and aesthetic views of life: and it is the pivot of the modern theatre." (p. 416)

172. "To rebel against the world one must continue to confront it. And herein lies the paradox of the rebel dramatist." (p. 15)

173. Some modern dramatists find it possible to combine "an abiding, indestructable respect for the truth" with the conviction that truth is unattainable. For this reason, the theatre of revolt "may be the last genuine humanist movement of our crippled civilization." (p. 416)

174. Much modern theatre is unpopular because it refuses to provide the affirmations of popular, "official" belief which audiences want (pp. 9-10, 415).

175. Even when the modern theatre, in its negativism, is offering no solutions to the problems it isolates, it does recommend the virtues of "strength and courage." It teaches men to *be* tragic even though it is not a tragic theatre (p. 417).

Burke, Kenneth. *The Philosophy of Literary Form.* Baton Rouge, 1967.

176. Literature as a kind of symbolic action must be discussed in relation to the non-symbolic, empirical reality out of which it arises and to which it refers (pp. 8-18).

All human action has as its basic the ritual drama, which is a dialectic in symbolic form. Therefore literature should be treated as drama (p. 103).

177. Different writers perceive unique sets of "equations" in which certain kinds of acts, images, etc., are associated with notions life heroism, villainy, etc. These equations *as they exist in an author's subconscious* serve as *motives* for literary works and also influence the structure of works (p. 71-72).

178. It is important to understand the artistic process in order to calculate the eventfulness of a work (i.e., what a work can do potentially for a reader). It is necessary to begin whenever possible with a thorough knowledge of the clusters of associations in the author's mind (through examining all non-literary and literary writings of a given author). Inferring from this information what a particular work can do for a writer personally, leads to being able to infer what the work might do for others, for symbolic action implies many related "levels of generalization." (pp. 72-77)

179. Inherent in the poetic act is an assertion of identity by which the poet becomes transformed into his most efficient self through the symbolical sloughing off of all that is irrelevant in his personality (pp. 22-24).

180. A literary work is a structure which embodies a *strategy* encompassing a *situation* (pp. 2-3).

181. Structure can be discussed in terms of clusters of associations which a literary work embodies in dramatical alignment. By apprehending the structure of a work a reader can grasp its function as a *strategy* for encompassing a *situation* (pp. 2-3).

182. The particular symbols in a given work imply "one social alliance, with its particular set of expectancies, rather than another." When an author enrolls himself in some alliance by playing a role which actually represents his true self purified of the irrelevant, his style emerges and the suppression of the irrelevant becomes part of the structure and function of a work (p. xix).

183. For analytical purposes, "levels of symbolization" may be identified in a literary work as: the biological level (recognized by kinesthetic and sensory imagery); the personal level (noted through the relationships which the work names); and the abstract level (recognized by the implicit or explicit alignment of the author with a cause through his role playing). These levels may overlap (pp. 36-37).

184. The literary work, through its dramatic quality, and because of the "magic" it has for naming typical and recurrent situations which all men recognize in such a way as to serve as protection against the inexplicable, is indispensable (pp. 4-7).

The "magic" (dramatic quality) in a literary work effectively eliminates the necessity of a direct confrontation with "the *unanswerable opponent* . . . the nature of brute reality itself." (p. 107)

185. The literary work as a symbolic act can be approached and understood by the reader from many levels of generalization. This phenomenon may be attributed to the synechdochic character of the work and to symbolically-oriented man who automatically makes relevant associations between things.

Appreciation of a literary work does not depend on knowledge of extrinsic data (pp. 25-28).

186. One does not need to respond to "Beauty"--it is too inert in its connotations. Rather, one should regard literature and all symbolic actions as *attenuated variants*, of either "pious awe" in the face of what is regarded as the *sublime*, or "impious rebellion" in the face of what is regarded as the *ridiculous* (pp. 60-62).

Champlin, Nathaniel L. "Aesthetic Foundations: Assignment #II," (n.d.).

187, Art affairs are methodological, i.e., cases of qualitative method, means, ends, and formal qualities as terms for artistic "shop talk." This talk is *about* qualitative symbols, being adequate when directive to these symbols.

"Aesthetic formal qualities are in relation to content because content sustains forms and cannot be divorced from substantive matter . . . " (p. 1)

188. Terms for talk about artistic qualitative symbols are: 1) artistic *method, means,* and *ends* (pervasive, component, and total quality); 2) *formal properties* without specific content (contradistinction and conjunction); and 3) *substantive form* specifying qualitative content (p. 2).

Chekov, Michael. *To the Actor.* New York, 1953.

189. As dramatic art is a collective form, the actor must develop a sensitivity to the creative impulses of others, thus stimulating the "ensemble feeling." (p. 41)

190. There are three major requirements in the art of acting: 1) "extreme sensitivity of body to the psychological creative impulses," 2) a rich psychology (perception of character) to which the body responds, and 3) "complete obedience of both body and psychology to the actor." (pp. 1-6)

191. To understand a character, the actor must follow the independent life of the image, collaborate with it, penetrate its inner life, and finally incorporate the character into his own personality. This image is expressed in physical movement which serves as a catalyst to emotional response in both actor and audience (pp. 23-27, 63-84).

192. "The true creative state of an actor-artist is governed by a threefold functioning of his consciousness: the higher self inspires his acting and grants him genuinely creative; the lower self serves as the commonsense restraining force; the illusory 'soul' of the character becomes the focal point of the higher self's creative impulses." (p. 100)

193. A compelling performance arises out of "reciprocal action" between the actor and the spectator, which has been instigated by a "magnetic atmosphere." Atmospheres or "objective feelings" are complemented by individual "subjective feelings" which may be opposite in feeling; two different "objective feelings cannot exist simultaneously," and though the stronger inevitably defeats the weaker, the contrast on stage creates the sought-after tenseness in an audience as the conclusion gives strong aesthetic satisfaction (pp. 47-62, 162-168).

Ciardi, John. *How Does a Poem Mean?* Boston, 1959.

194. Poetry is a performance. To understand a poem is to relive it, i.e., analyze its elements (e.g., rhythm, imagery, rhyme, line length) and then put it back together again (pp. 664, 666-668).

195. The meaning of a poem is the inseparable interplay of the human insight and the technical poetic devices used (p. 676).

196. All the elements of a poem, e.g., rhythm, imagery, rhyme, line length, achieve their effect by the way they exist in "counter-motion." "A poem is one part against another across a silence." (pp. 994-995)

197. There must be a "sympathic contract" between poet and reader, i.e., the reader must be in sympathy with the tone or attitude of the poem if it is to be successful for him (p. 846).

198. Though a poet deals with "the very stuff of life," in some sense all poetry is a game. First there is the kind of rhythmic game a child might respond to. "Beyond this level of response there begins the kind of play whose pleasure lies for the poet in overcoming meaningful and thoughtful (and feelingful) difficulties, and for the reader in identifying with the poet in that activity (pp. 667, 669, 670).

199. A good poet makes a difficult performance look easy (pp. 669, 674-676).

200. Poets often change the denotations of what they write about in order to control the connotations. A poet does not ask himself what a specific line means--it feels right to him; one thing in a poem requires another (passim).

201. A good poem enacts an experience for the reader so that it happens for him. A poet "makes it happen" instead of "talking about its happening." Good writing presents evidence for this and lets the reader make his own judgments (pp. 672, 674-676).

202. "Understatement is one of the principal sources of power in English poetry." Another is the "shifting-and-being-at-the-same-time" quality of symbolism (pp. 672, 674).

203. One of the basic formulas for poetry is the movement from specific to general. The larger intent must grow out of the poem itself; the "tacked-on-moral" is to be avoided (p. 671).

204. One way of trying to recapture some of the fun the poet had with the game of poetry is through a study of parody in it (pp. 678-685).

205. When analyzing poetry, look for: movement from specific to general; understatement; symbolism; difficulties overcome or not overcome, "motion" (rhythm,...); imagery and word connotations; countermotion (passim).

Copland, Aaron. *Music and Imagination.* Cambridge, 1952.

206. Good listening combines the ability to be open-minded and anticipative with the ability to evaluate critically the listening experience. What is needed is the innocence of the amateur and the training of the professional.

Music distills the sentiments, and so expresses them that the listener can simultaneously contemplate them and be swayed by them (pp. 8-10).

207. All composers derive their impulse from a similar drive. The aesthetic dichotomy between pure and impure art holds no reality for the functioning composer.

The composer's gift is expression, not theoretical speculation (pp. 12-13).

208. Listeners at every level of sophistication listen on an elementary plane of musical consciousness. This primal, brutish level is fundamental. All analytical, historical, and textual considerations cannot alter this primary relationship.

Subtle listening. . . requires, in addition, an understanding of stylistic differences, and the ability to discern music's structural framework (pp. 13-15).

209. Imagination alone can balance the combined impressions made by themes, rhythms, harmonies, developments, and so on (p. 15).

210. It is doubtful whether music is a moral influence. Music simply awakens ideas or feelings already present in us. Music cannot persuade, it makes evident (pp. 16-17).

Copland, Aaron. *What to Listen For in Music.* New York, 1957.

211. Focussed, that is, intelligent, listening is attending to those elements which are aesthetically expressive (the interaction of melody, harmony, rhythm, texture, tone color, and form) (p. 17).

212. We listen at three different levels or planes--the sensuous, the expressive, and the purely musical--usually simultaneously (pp. 9, 18).

213. We must learn to listen more at the purely musical level by concentrating upon the interaction of melody, harmony, rhythm, texture, tone color, and form (pp. 16-17).

214. The composer begins with a purely *musical* idea. While developing it, he must be "carried away by it and yet coldly critical of it." Ultimately the work must develop a sense of flow--*le grand ligne* (pp. 23, 32).

215. Within the work, the composer gives us that part of him "which embodies the fullest and deepest expression of himself as a man and of his experience as a fellow being." (p. 256)

216. *Melody* is a primary focus of attention (p. 6).

Listeners should be urged to extricate the melodic line from its supporting elements (p. 60).

217. "Whatever the means employed, the net result must produce in the listener a satisfying feeling of coherence born out of the psychological necessity of the musical ideas with which the composer began." (p. 118)

218. Response must be sincere and fully involved, as nothing less is justifiable. Musical understanding accrues only when response stems from conscious awareness. You must know what to listen *for* (pp. 19, 274).

219. Taste, like sensitivity, is, to a certain extent, an inborn quality, but both can be considerably improved through intelligent practice. That means "listening to music of all schools and all period, old and new, conservative and modern. It means unprejudiced listening in the best sense of the term." (p. 274)

R. S. Crane. *The Languages of Criticism and the Structure of Poetry.* Toronto, 1953.

220. The findings of all critics should be used when these are verifiable with and relevant to the basic assumptions of a neo-Aristotelian critic (pp. 184-186).

Modified Aristotelian criticism: determine first a workable hypothesis from the empirical reality of the literary work itself and then proceed to explain its existence as an autonomous structure in terms of this hypothesis (pp. 17-18).

221. "Literary criticism is not . . . a single discipline, . . . but rather a collection of distinct and more or less incommensurable 'frameworks or languages,' within any one of which a question like that of poetic structure necessarily takes on a different meaning and receives a different kind of answer from the meaning it has and the kind of answer it is properly given in any of the rival critical languages in which it is discussed." (p. 13)

222. Critics must choose between rendering an account of empirically distinguishable literary phenomena and establishing an abstract principle to be applied to the subject at hand (pp. 23-25).

223. The artistic process is basically the same in all the arts. The artist experiences an intuitive glimpse of a possible subsuming form

for the particular materials he has to work with. This glimpse, or *shaping cause,* has certain necessities which must be carried out for its realization into an art work and certain possibilities which, if explored, increase the degree of perfection the work may attain (pp. 140-144).

224. A label such as "poetic works" does not imply more than a general grouping of works commonly called so which justify, in some grounds, critical attention as artistic structures. The structure of each work is a particular phenomenon to be dealt with distinctly (pp. 164-166).

225. The origin and basis of poetry are in human nature; its subjects are taken from "the ethically discriminable activities of men." (p. 42)

226. The aesthetic response appropriate to a particular work of art depends on the perception of the work as the necessary, coherent, and intelligible outcome of the particular shaping principle as it is realized by the writer in his creation (pp. 165-166).

227. Neo-Aristotelian criticism counters impressionism, irresponsible opinion, and blind adherence to doctrine and canons of taste by directing student's attention to answering a comprehensive scheme of questions appropriately and adequately through a consideration of the literary text and its effect on man. This approach would transform the subject matter of literature from *fact* to *concept* inculcating habits of observation and reflection thereby encouraging student independence and, in relating literature to human response, would bring literature closer to "real life" in a truly relevant way (pp. 187-190).

Croce, Benedetto. "Aesthetic," *Masterpieces of World Philosophy*, ed. F. N. Magill. New York, 1961.

228. Art is intuition, and intuition is the expression of impressions.

A sense impression or image becomes an expression, or intuition, when it is clearly known as an image, and when it is unified by the feeling it represents (p. 745).

229. The externalization of works of art by the fashioning of physical objects which will serve as stimuli in the reproduction of the intuitions represented is not art.

Art is not concerned with the useful, the moral, or the intellectual.

The fanciful combining of images is not art (p. 745).

230. The theoretical activity of the spirit has two forms: the aesthetic and the logical: the practical activity is composed of the economic and the moral.

The aesthetic values are the beautiful (the expressive) and the ugly; the logical values are the true and the false; the economic values are the useful and the useless; and the moral values are the just and the unjust (p. 745).

Denby, Edwin. *Dancers, Buildings, and People in the Streets*. New York, 1965.

231. "Animals tame or wild do not seem to mimic anybody but themselves . . . . Their dance-like inventions are formal in principle. One may infer from it, how far back in our history or how deep in our nature the formal aspect of dancing is." (p. 165)

232. The human species, alone, moves to a regular beat of artificial noise.

"There used to be an opinion that the beat [of artificial noise] was invented by externalizing or objectifying our heart beat, that it was first beaten and then stepped to. The prevalent opinion now seems to be that both the regular acoustic beat and the regularly timed step were invented simultaneously." (p. 169)

233. "What had once been only instinctive animal patterns, became human objective rhythms as well . . . . The subjective-objective or double awareness of stepping which the beat awakened gave an extra exuberance of power to the dancers . . . sharpened a sense of representation, the sense that a step action can also be a magic emblem." (p. 171)

234. In everyday life we all watch the shape of movement recognizing a friend's walk at a distance, soldiers marching, children at play. The ballet dancer is trained to make the shapes of classic dancing which have specific limits. "The legs seem to carry the tune, and the arms add to it a milder second voice." (pp. 172, 177)

235. "Classicism has stretched the ancient country steps and all the others it has added to them--it has stretched them vertically and horizontally to heighten the drama of dance momentum . . . . But . . . has kept the gift of harmony it began with." (p. 181)

236. In ballet, there is no sharp distinction between form and content and the forms of classic dancing are no less instinctive for being formal (p. 188).

237. Style is a matter of good habits in the way steps are done. Ballet has settled on several it prefers: the turned-out thighs and pulled-up waist joining them to the erect spine; the low-held shoulder line; a few main movements of head, arms, torso, leg joints, and so on (p. 182).

238. Music's power of projection is mysterious, but it is a fact of nature. Classic dancing is no more real without music than swimming is without water. "The more ballet turns to pantomime, the less intimate its relation to the music becomes; but the more it turns to dancing, the more it enjoys the music's presence, bar by bar." (p. 188)

239. Though classic dancing is timed to strict measures of time and confined to a limited range of motion, the power of character and insight "it develops and sustains in reference to its chosen score is a power of its own creation." (p. 188)

240. "One watches ballet just as one would the animals, but since there is more to be seen, there is more to watch . . . and also more to recognize." (p. 190)

241. Dance criticism has two aspects: "one is being made drunk for a second by seeing something happen; the other is expressing lucidly what you saw when you were drunk." (p. 193)

242. There is a distinction between seeing daily life and seeing art. "Seeing in the theatre is seeing what you don't see quite that way in life . . . . Art is certainly even more mysterious and nonsensical than daily life. . . . There is nothing everyday about dancing as an art." (p. 201)

243. There are two kinds of seeing. One kind, looking as a professional, leads to recognizing, both on stage and inside yourself, an echo of some already familiar personal, original excitment. Another kind of seeing, simply paying attention and seeing what happens, looks at daily life or art for the mere pleasure of seeing, not trying to put oneself in it or meaning to do anything about it.

Seeing dance in daily life includes seeing the various forms of dance (folk, ballroom, etc.) as well as the movements and gestures people make (pp. 195, 197).

Denby, Edwin. *Looking at the Dance*. New York, 1968.

244. "Dynamics, space and time--the dancer may call one or the other to your attention, but actually, she keeps these three strands of interest going all the time, for they are present in even the simplest dancing." (p. 4)

245. The intelligent dancer is one who can make "the various factors clear at the proper passage"--making even a complicated choreography distinct to see (p. 4).

246. "The quickening and retarding of motion allows some moments in the movement to be seen more sharply than others, and these stressed moments become the central images around which the observer's mind groups the rest of the motion . . . . These central images by their momentary plastic and architectural tension afford the eye a point of reference in virtue of which a lengthy passage makes emotional sense; a little as a stressed musical motive gives the ear a point of reference in a lengthy passage of music." (p. 21)

247. "The audience must be kept constantly aware of the complete action within the stage area, because the changes--and, therefore, the drama--of dancing are appreciated clearly in relation to a three-dimensional frame. So the best dancers are careful to remain within what one may call the dance illusion . . ." (p. 6)

248. "Everyone in the audience becomes more attentive when he recognizes a personal impetus in an intelligent dancer's movement, when she has a way of looking not merely like a good dancer, but also different from others and like her own self. Her motions look spontaneous, as if they suited her particular body, her personal impulses as if they were being invented that very moment. This is originality in dancing--and quite different from originality in choreography." (pp. 4-5)

249. "To recognize poetic suggestion through dancing, one has to be susceptible to poetic values and susceptible to dance values as well." (p. 6)

250. "Any serious dance has an element of pantomime and an element of straight dance, with one or the other predominant . . . it is curious in how different a way the two elements appeal to the intelligence, how differently they communicate a meaning." The pantomime ballet focuses attention on stylized movement; the dance ballet, on a suite of dances (pp. 9-10).

251. Stylized movement is the main aspect of expression in the pantomime ballet (Antony Tudor's *Pillar of Fire* and Michael Fokine's *Scheherezade* belong in this category). Stylized movement is "movement that looks a little like dancing, but more like non-dancing. It is a gesture from life deformed to suit music (music heard or imagined)." (p. 10)

252. A dance ballet--*Coppelia*, for example--may also have a story or pantomime parts, but "the parts that show you the heart of the subject . . . are in the form of dance numbers, of dance suites. They are like arias in an opera . . . a lyric comment on the momentary situation." (p. 11)

253. "The dancer in pantomime emphasizes what each of the gestures looks like, he appeals pictorially to intellectual concepts. The dancer in a dance number emphasizes the kinetic transformation, his dance is a continuity which moves away from one equilibrium and returns to another." (p. 11)

254. The pleasure of watching the stylized movement of pantomime ballet "lies in guessing the action it was derived from, in guessing what it originally looked like; and then in savoring the 'good taste' of the deformation." (p. 10)

255. In watching a dance ballet, the audience "does not identify the gestures with reference to real life, it does not search in each pose for a distinct descriptive allusion. It watches the movements in sequence as a dance. There is a sort of suspension in judgment, a wait and a wonder till the dance is completed, till the dancer has come to rest." (p. 11)

256. "When the dance is over one understands it as a whole; one understands the quality of the dancer's activity, the qaulity of her rest, and in the play between the two lies the meaning of the dance aria, the comment it has made on the theme of the ballet. One has understood the dance as one does a melody--a continuity that began and ended. It is a non-verbal meaning, like the meaning of music." (p. 11)

257. Some people in watching a ballet are bothered by the technique. "They watch the gestures without feeling the continuity of the dance; the technique seems to keep getting in the way of it." (p. 12)

258. But ballet technique is neither arbitrary nor unreasonable; it is a "refinement" of social dancing and folk dancing, activities that most people have tried for their own amusement (p. 12).

259. "The ballet dancers seem to have taken as their point of emphasis . . . the first great problems everybody has in dancing--the trouble of keeping in balance. The problem might be described as a variable force (the dance impulse) applied to a constant weight (the body). The ballet technicians wanted to find as many ways possible of changing the movement without losing control of the body." (p. 13)

260. Although "pointe" work occasionally seems to have a psychological link with the theme of a particular ballet, "it would be a mistake to tag toesteps in general with a 'literary' meaning. Their justification is the shift in the dance, the contrast between taut and pliant motion, between unexpected and expected repose, between a poignantly prolonged line and a normal one. Toesteps also increase the speed and change the rhythm of some fugues." (p. 17)

261. "Anyone who cannot bear to contemplate human behavior except from a rationalistic point of view had better not try to 'understand' the exhilarating excitement of ballet; its finest images of our fate are no easier to face than those of poetry itself, although they are no less beautiful." (p. 36)

Dewey, John. "Art as Experience," *Masterpieces of World Philosophy*, ed. F. N. Magill. New York, 1961.

262. When experience is satisfactory, when it combines memory of the past with anticipation of the future, when it is an achievement, of the organism in the environment in which it functions, the experience is an experience.

Any experience which is, in this unified and consummatory way, an experience is an aesthetic experience (p. 986).

263. Art is to be understood as an experience made possible by the organizing and unifying process in which the artist engages; the spectator meets the interest of the artist with an interest of his own in the reciprocal process of going through a similar operation (p. 986).

264. All arts share a common form: they are organized toward a unified experience; they all operate through sensory mediums such as stone, water colors, oil paints, and words; and they are all concerned with space and time (p. 986).

Dixon, Madeleine C. *The Power of Dance.* New York, 1939.

265. For the child learning to dance, the important thing is that he be able to use the art to learn about himself, then about his contemporaries, and finally to express his feelings in a form that he and others will understand (p. 5).

266. Although for the modern dancer imitation of nature seems outmoded, some form of it is natural to the beginner in any art. "The lay teacher and the anthropologist and the psychologist know that nature is potent with explorative material for children and that this material should be used directly in creative expression . . ." (pp. 6, 7, 20)

267. The important thing is to help children wade through what is "trite and meaningless" in dance, to help them "to use forms that grow from the very circumstance and environment in which they find themselves." (p. 7)

268. Children can be encouraged to create their own music to accompany dancing. This music must be elemental--perhaps played on simple or improvised percussion instruments. These are easy to play and at the same time can be made expressive of very basic feelings (p. 20).

269. Children need to dance their most primitive fears and other negative emotions. Magic and the unknown should also be approached openly, since what cannot be explained or measured can often be expressed in art. To protect children from certain ideas and feelings can cheat them out of rich and necessary experiences (pp. 19, 109-111).

270. "Dance without skills soon becomes vapid self-expression." (p. 172)

271. "The more we urge the arts for creative experiencing, rather than for occupying children with *our* superimposed ideas, the greater the emotional release and the richer the art expression." (p. 20)

272. Dance must not be a goal with children but a continuing process (p. 173).

Duncan, Isadora. *The Art of the Dance,* ed. Sheldon Cheney. New York, 1928.

273. The body, through surrender to the inspiration of the soul, can be converted into luminous fluid. "Beauty is the soul and the law of the Universe, and all that is in accordance with this soul and these laws is Beauty." (p. 71)

274. Nature is the source of all art and "the fountainhead for the art of the dance will be the study of the movements of Nature . . . . [which] seem to me to have as their groundplan the law of wave movements [seen in sound and light, motions of water, winds, trees, etc., caused by alternate attraction and resistance of the law of gravity]." (p. 68)

275. Movements depend on and correspond to the form that is moving. "Dancing naked upon the earth I naturally fall into Greek positions for Greek positions are only earth positions." (p. 57)

276. "The noblest in art is the nude." All artists recognize this truth, only the dancer, whose instrument is the body has forgotten it (p. 58).

277. "The primary or fundamental movements of the new school of the dance must have within them the seeds from which evolve all other movements, each in turn to give birth to others in unending sequence of still higher and greater expression, thoughts and ideas." (p. 56)

278. "The dance of the future will have to become again a high religious art as it was with the Greeks. For art which is not religious is not art, is mere merchandise." (p. 62)

That a human being should no longer seem human but become transmuted into the movement of the stars is the "highest expression of religion in the dance." (p. 122)

279. "Dance is not only the art that gives expression to the human soul through movement, but also the foundation of a complete conception of life, more free, more harmonious, more natural." (p. 101)

280. "The great and the only principle on which I feel myself justified in leaning, is a constant, absolute and universal unity which runs through all manifestations of Nature. . . . there is between all the conditions of life a continuity or flow which the dancer must respect in his art, or else become a mannequin . . ." (p. 102)

281. "The true dance is an expression of serenity; it is controlled by the profound rhythm of inner emotion . . . The Greeks understood the beauty of a movement that mounted, that spread, that ended with a promise of rebirth. The dance--it is the rhythm of all that dies in order to live again; it is the eternal rising of the sun." (p. 99)

282. "The dancer of the future will be one whose body and soul have grown so harmoniously together that the natural language of that soul will have become the movement of the body." (p. 62)

283. "A child can understand many things through the movement of its body which would be impossible for it to comprehend through the medium of the written or spoken word." (p. 124)

284. "The dance is the most natural and beautiful aid to the development of the growing child in its constant movement. And only that education is right which includes the dance." (p. 88)

285. Children should not be taught to imitate movements; but to make and to develop movements natural to them, for the untaught child's movements are beautiful (p. 61).

286. "The movements of the human body may be beautiful in every stage of development so long as they are in harmony with that stage and degree of maturity which the body has attained." (p. 61)

Ecker, David W. "The Artistic Process as Qualitative Problem Solving," *Journal of Aesthetics and Art Criticism,* XXI, iii (Spring 1963).

287. Artists think in terms of relation of qualities and this thought is directed to the solution of qualitative problems.

The artistic process, as methodologically viewed, is qualitative problem solving: i.e., a mediation in which qualitative relations as means are ordered to desired qualitative ends (pp. 285-287).

288. Qualitative problems are not private (states of confusion) but public (awareness of elements within a range of qualities with regard to an end, pervasive quality) (pp. 285-286).

289. In the artistic process, the means for the resolution of qualitative problems are component qualities.

In the artistic process, language is not a necessary condition for solving qualitative problems (pp. 285-286).

290. Judgment is not necessarily antecedent nor subsequent but often occurs during the artistic act (p. 286).

291. The methodological terms for qualitative problem solving are: 1) *a presented relationship,* the initial phase of confrontation by qualitative relationships; 2) *substantive mediation,* instituting new qualitative relationships; 3) *determination of pervasive control,* emergence of qualitative relationships as control, and; 4) *qualitative prescription,* using pervasive quality as control; 5) *experimental exploration,* testing of instituted qualitative relationships in terms of pervasive quality; and 6) *conclusion: the total quality* judging that the pervasive quality has been the control and so the work is complete (p. 289).

Ecker, David W. "Justifying Aesthetic Judgments," *Art Education,* XX, v (May 1967).

292. "Of the body of complex acts which collectively may be identified as appreciatory in nature, the act of justifying one's judgments is an essential feature of appreciation." (p. 8)

293. The justification of aesthetic judgments is properly carried out in descriptive language which must be referentially adequate, thus pointing to the success (or lack of success) of the art work (p. 8).

294. "Comparative judgments in art . . . are dependent upon initial aesthetic judgments of particular works of art. After these judgments are made within the narrower context, the objects so judged may be found to suggest significant historical categories. It is not the case that the historical categories determine our primary aesthetic evaluations." (p. 8)

295. The following teaching strategy may be suggested:
1) Get the students to report freely their immediate responses to a given art work.
2) Point out that there are differences in how people respond to what is apparently the same stimulus.
3) Get them to distinguish psychological reports with value judgments.

4) Broaden their experiences with contemporary and historical works of art, getting them to justify their judgment, whether or not they initially liked or disliked them (p. 6).

296. Teachers can broaden student "experiences with contemporary historical works of art and develop their ability to justify their independent judgments of the merit of art objects, whether or not they initially happen to like or dislike them." (p. 6)

Eliot, T. S., "Tradition and the Individual Talent," *Modern Criticism, Theory and Practice*. eds. Walter Sutton and Richard Foster. New York, 1963.

297. An historical sense of the timeless and the temporal, a perception of the pastness and presentness of the past is indispensable to an individual writer (p. 141).

298. The significance of any artist is the appreciation of his relation to the dead artists. This is a principle of aesthetic criticism (p. 141).

299. "The progress of the artist is a continual self-sacrifice, a continual extinction of personality . . ." for something more valuable. A poet will write good poetry to the degree that he is able to dissociate himself from his creative mind. The good poet is the sensitive medium (p. 143).

300. "The effect of a work of art is an experience different in kind from any experience not of art." (p. 144)

301. Context plays a large part in determining the art-emotion of a particular passage. "Emotions" and "feelings" (as "attached to an image") are *transformed* by the intensity of the artistic process [cf. objective-correlative]. It is the artistic process and not the emotion which counts in the last analysis (p. 144).

302. "The business of the poet is not to find new emotions, but to use the ordinary ones, and in working them up into poetry, to express feelings which are not in actual emotions at all. And emotions which he has never experienced will serve his turn as well as those familiar to him." (p. 144)

"The bad poet is usually unconscious where he ought to be conscious and conscious where he ought to be unconscious. Both errors tend to make him 'personal.'" (p. 145)

303. It is ridiculous to say that erudition interferes with the creative process. Pedantry is necessary for some artists although it may not be so for a mind so creatively active that it easily develops that which is essential to art, "the consciousness of the past." (p. 142)

304. A work of art forms a whole with the works that preceded it, and in doing so slightly alters their meaning (pp. 140-141).

305. Poetry is an escape from emotion and personality (pp. 142-143).

306. Every nation or race is even more blind to its critical than to its creative shortcomings. If we are critical of our own critical processes, we will see that we mistakenly tend to admire a writer for that aspect of his work which resembles anyone else. Freed of this bias, we would see that true individuality springs from tradition (pp. 142-143).

Ernst, Karl D., and Charles L. Gary, eds., *Music in General Education*. Washington: Music Educators National Conference, 1965.

307. We need to return to the "common" schooling of the 19th century which saw music as an all-pervasive force, not a narrow specialty. Music should be approached more from the general, appreciative viewpoint, which will purposely aim at producing intelligent amateurs instead of youthful professionals (p. 205).

308. A curriculum in music structured about eleven content areas suggests itself as *one* possible route which could lead to a worthwhile musical experience. These content areas are: 1) Elements of Music; 2) Form and Design in Music; 3) Interpretive Aspects of Music; 4) Science of Sound; 5) The Musical Score; 6) Historical Considerations; 7) Music and Man; 8) Music as a Form of Expression; 9) Types of Musical Performance; 10) Relationships of Music to Other Disciplines; 11) Music Today (pp. 15-16).

309. Minimum accomplishment toward producing intelligent amateurs is met when the pupil can: listen with a purpose; sing expressively; produce music satisfactorily on an instrument; read musical notation; discern the structure of music; understand the historical and stylistic development of music; integrate his musical knowledge with the larger sphere of life (politics, sociology, sciences, etc.); understand the function of music in his community and in contemporary society in general; recognize music as an outlet for self-expression and enjoyment; demonstrate a thirst for more musical experiences; display a developing taste or discrimination in music and make justifiable value judgements (pp. 4-8).

Esslin, Martin. *The Theatre of the Absurd.* New York, 1961.

310. The theatre of the absurd is composed of plays which may appear completely meaningless if they are merely read; there is often a dialectical relationship between the action and the dialogue (pp. xxi, 296-300).

311. Theatre (of the absurd) is one effort to make man aware of the "ultimate realities of his condition, to instill in him again the lost sense of cosmic wonder and primeval anguish." (p. 291)

312. Theatre (of the absurd) does not state the thesis that the world is absurd; it presents the absurdity in concrete images--hence the escape from the "easy comprehensibility" of language (p. xx).

313. It is not the task of the theatre to reflect mass attitudes, but rather the significant attitudes of the sensitive minority (p. xxii).

314. The theatre must not "make the bourgeois comfortable, it must frighten him, turn him into a child again" by bringing him into a confrontation with what he dares not admit to himself (pp. 301-303).

315. The audience is forced to become an accomplice to the act of self-discovery. He is presented with a number of distorted clues on stage and is forced to make a creative effort at interpretation and integration. In doing so he must acknowledge that the world is absurd and thereby "takes the first step in coming to terms with reality." (pp. 302-303).

316. The success of a play's poetic images depends on:

1. Play's suggestive power
2. Originality of invention
3. Psychological truth
4. Depth and universality
5. Skill with which they are translated into stage terms (p. 308).

Feldman, Edmund B. *Art as Image and Idea.* Englewood Cliffs, N. J., 1967.

317. Styles of art serve as categories for purpose of understanding art works of various periods; countries, regions, artists; connections among the artistic process, object, and response (pp. 136-137).

318. Aesthetic structure should be distinguished from visual structure in as much as aesthetic perception (in the viewer) differs from visual elements (in the object). The interaction of materials, medium, and technique directly affects meanings expressed through these factors (pp. 278-281).

319. The art critic depends upon systematic procedures (description, formal analysis, interpretation, and judgment) for understanding art objects and making defensible evaluations of these objects (pp. 468-469).

320. "The history of sculpture is a history of innovation in material and technique, changes in form concept, and shifts in the interrelations of the various media." (p. 394)

321. Works of art perform personal (themes related to love, death, etc.), social (political concerns etc.), and physical (dwellings, regional environment, etc.) functions in human life (pp. 2-3).

322. "The perception of works of art involves the *creative integration of the sensory excitations* and *psychological expectations aroused in the viewer* by the organization of elements embodied in visual form." (p. 280)

323. Empathy is the inner imitation of perceived phenomena or identification with what is perceived. Degrees of psychic distance, defined

as attitude and self-involvement, range from contemplative detachment to total involvement in the work. Funding is the remembrance of accumulated separate perceptions of the same work. Fusion is the integration of these separate perceptions so that one dominant quality is experienced (p. 287).

Fergusson, Francis. *The Idea of a Theatre*. New York, 1949.

324. Instead of complaining that in the changing and formless modern world it is impossible to "hold a mirror up to nature," we must interpret the centerless diversity of our theatre as its purest wealth (pp. 14-15).

325. The kind of understanding of drama which an actor or director must seek comes with the ability to read a play as "a composition to be performed." Instinctively we make such growth through our histrionic sensibility, "our direct sense of the changing life of the psyche." (pp. 23-24, 250-255).

326. A focus of life, around which the drama can flourish, no longer exists. "each poetic dramatist platonically discerns his own beautiful, consistent, and intelligible dramatic idea. . . " (p. 236)

327. The "histrionic sensibility," though a "natural virtue," can be trained through discipline. "The purpose of this discipline [is] to free. . . emotions and cultivate perceptions. . .and then respond mimetically with his whole being." (pp. 251-252)

328. We must approach a play as we do a person, by attempting to grasp its fundamental quality "by an imaginative effort" through observable facts (p. 24).

Focillon, Henri. "Forms in the Realm of Space," *Art History: An Anthology of Modern Criticism,* ed. W. Sypher. New York, 1963.

329. Styles have a kind of morphological and evolutionary existence of their own, developing and persisting through a range of mutations until their inherent possibilities are expressed. Unexpected transformations occur whenever the techniques of different arts intersect, that is, when a technique belonging to a certain medium is transferred to another medium. Various systems of artistic forms may be defined in realms of space, matter, mind, and time. There are different systems of perspective; space may be used as limit and as environment (p. 276).

330. "A work of art is situated in space. But it will not do to say it simply exists in space: a work of art treats space according to its own needs, defines space, and even creates such space as may be necessary to it. The space of life is a known quantity to which life readily submits; the space of art is a plastic and changing material." (p. 277)

331. "Rational perspective . . . constructs the space of art upon the model of the space of life . . . . Perspective, moreover, pertains only to the plane representation of a three-dimensional object . . . ." (p. 277)

332. "Form is not indiscriminately architecture, sculpture, or painting. Whatever exchanges may be made between techniques--however decisive the authority of one over the others--form is qualified above all else by the specific realms in which it develops, and not simply by an act of reason on our part, a wish to see form develop regardless of circumstances." (pp. 277-278)

333. "The space that presses evenly on a continuous mass is as immobile as that mass itself. But the space that penetrates the voids of the mass, and is invaded by the proliferation of its reliefs, is mobile.

Whether examples be taken from flamboyant or baroque art, this architecture of movement assumes the qualities of wind, of flame, and of light; it moves within a fluid space." (p. 283)

334. "The law of technical primacy is unquestionably the principal factor in [the transposition of forms into other spaces] which, indeed, occur in every art. There consequently exists a sculpture exactly conceived for architecture or rather, commissioned and engendered by architecture, and likewise, a sculpture that borrows its effects, and virtually its technique, from painting." (p. 285)

335. "The builder . . . does not set apart and enclose a void, but instead a certain dwelling-place of forms, and, in working upon space, he models it, within and without, like a sculpture. He is a geometrician in the drafting of a plan, a mechanic in the assembling of the structure, a painter in the distribution of visual effects, and a sculpture in the treatment of masses. He assumes these different personalities in different degrees, according to the demands of his own spirit and to the state of the style in which he is working." (p. 285)

336. "There is . . . one art that seems to be capable of immediate translation into various different techniques: namely, ornamental art . . . . Ornament shapes, straightens, and stabilizes the base and arid field on which it is inscribed. Not only does it exist in and of itself, but it also shapes its own environment--to which it imparts a form." (p. 278)

337. "A building is not a collection of surfaces, but an assemblage of parts, in which length, width, and depth agree with one another in a certain fashion, and constitute an entirely new solid that comprises an internal volume and an external mass." (p. 281)

"The unique privilege of architecture among all the arts, . . . is not that of surrounding and, as it were guaranteeing a convenient void, but of constructing an interior world that measures space and light according to the laws of a geometrical, mechanical, and optical theory, which is necessarily implicit in the natural order, but to which nature itself contributes nothing." (p. 284)

338. "In one of its most characteristic states, monumental sculpture displays perfectly the consequences of the principle of space as a limit. This is in Romanesque art, which, dominated by the necessities of architecture, lends to sculptured form the significance of mural form . . . . Space as a limit applies likewise to the full-round, over the masses of which it stretches a skin that guarantees solidity and density."

"Space as an environment not only clearly defines a certain way of making statues, but it also affects those reliefs which attempt to express by all manner of devices the semblance of a space wherein form moves freely. The baroque state of all styles presents innumerable examples of this." (p. 288)

339. "We may apply the same principles [space as limit and space as environment] to the study of the relationship of form and space in painting, insofar, at any rate, as painting attempts to depict the solidity of objects in three dimensions. But painting does not, of course, have at its command this seemingly complete space; it only feigns it."

"A painted space varies according to whether the light is outside the painting or within it. In other words, is a work of art conceived as an object within the universe, lighted as other objects are by the light of day, or as a universe with its own, inner light, constructed according to certain rules? This difference of conception is . . . connected with the difference between techniques, but does not absolutely depend it."

It will be noted that the variations of painted space are "not only a function of time and of various degrees of knowledge, but also of materials and substances, without the analysis of which every study of forms runs the risk of remaining dangerously theoretical." (pp. 288, 289)

Forster, E. M. "Art for Art's Sake," *Modern Culture and the Arts*, eds. J. B. Hall and B. Ulanov. New York, 1967.

340. "No one can spend his or her life entirely in the creation or the appreciation of masterpieces. Man lives, and ought to live, in a complex world, full of conflicting claims, and if we simplified them down into the aesthetic he would be sterilised. Art for art's sake does not mean that only art matters . . . " (p. 23)

341. "A work of art--whatever else it may be--is a self-contained entity, with a life of its own imposed on it by its creator. It has internal order. It may have external form. That is how we recognise it." (p. 23)

342. There are various categories that have laid claim to the possession of Order: "1. The social and political category. Claim disallowed on the evidence of history and of our own experience. If man altered psychologically, order here might be attainable: not otherwise. 2. The astronomical category. Claim allowed up to the present century, but now disallowed on the evidence of physicists. 3. The religious category. Claim allowed on the evidence of the mystics. 4. The aesthetic category. Claim allowed on the evidence of various works of art, and on the evidence of our own creative impulses, however weak these may be . . ." (p. 28)

343. "'*Macbeth for Macbeth's sake*:' What does that mean? Well, the play has several aspects--it is educational, it teaches us something about legendary Scotland, something about Jacobean England, and a good deal about human nature and its perils. We can study its origins, and study and enjoy its dramatic technique and the music of its diction. All that is true. But *Macbeth* is furthermore a world of its own, created by Shakespeare and existing in virtue of its own poetry. It is in this aspect *Macbeth* for *Macbeth's* sake, and that is what I intend by the phrase 'art for art's sake.'" (p. 23)

Fowler, Charles B. "The Discovery Method: Its Relevance for Music Education," *Perspectives in Music Education*. Washington: MENC, Source Book III, 1966.

344. "Music and art are intrinsically nonverbal, yet these are taught . . . primarily on the verbal level."

Discovery method presents one method for teaching for both transfer and nonverbal response. The goal is to teach so that pupils can respond musically and transfer the knowledge gained in such a manner to new musical situations (pp. 233-234).

345. Discovery learning permits an emotional response to musical symbolism. It aims at promoting the realization of aesthetic import, and of substantiating one's own taste (p. 239).

346. One of the primary goals of music education is to develop the musical independence of each pupil (p. 234).

347. To develop the musical independence of each pupil, we must teach so that generalizations gradually emerge at the non-verbal, awareness level. We must break away from the traditionally factual and necessarily verbal approach if we expect to develop an aesthetic responsiveness capable of sustaining itself independently from the classroom (p. 239).

Fowler, Charles B. "Music Education: Joining the Mainstream," *Music Educators Journal*, LIV, No. 3. (Nov. 1967).

348. As educators begin to stress the purely aesthetic functions of music they realize a profound responsibility for developing a literate audience and anticipate widening sensibility and emotional response

through the utilization of the broadest repertoire imaginable.

The aesthetic functions of music involve both cognitive and emotive elements. Their synthesis is essential to aesthetic experience (pp. 68-70).

349. "Whether affluent or poor, the aesthetic experience can nourish man's spirit and help to counterbalance the forces of regimentation and conformity that saturate contemporary life." (p. 70)

350. Repertoire for class use should include all kinds of music, embracing rock, concert music, and music of other cultures. (p. 69)

Repertoire including all kinds of music, and performance, coupled with the need for absolute involvement from the pupils, will hopefully constitute the essence of tomorrow's experimental education in the arts (p. 71).

351. Performance remains crucially important in the scheme of music education (p. 71).

352. Music must teach self-actualization. Teaching for aesthetic judgments will not impose rigid definitions of "beauty" . . . "greatness." The idea is to allow pupils to "discover and evolve their own conceptions." (p. 70)

Fry, Roger. *Vision and Design*. Cleveland, Ohio, 1966.

353. There seems to be a "trend" that aesthetic attitude is becoming a search for structural form in works of art and separation of aesthetic qualities and emotions from other considerations (pp. 1-15).

354. A characteristic of the greatest artists is that they are sensitive to the uncommon qualities of common objects in nature (pp. 237-243).

355. The form of a work of art is its most essential quality; this form is the direct outcome of apprehending emotion in actual life. Form and emotion are inextricably bound together in the aesthetic whole (pp. 16-38).

356. Our aesthetic reactions are constantly interfered with by thoughts and feelings which are non-aesthetic. This attempt to isolate the aesthetic element from all those other reactions which interfere with it has been "the most important advance of modern times in practical aesthetic." (pp. 284-302)

Frye, Northrop. *Anatomy of Criticism.* Princeton, New Jersey, 1957.

357. The structural principles uniting the diverse works of literature are to be drawn from archetypal and anagogic criticism which examine mythic mode, wherein there is a world of total metaphor (everything is identical with everything else) (pp. 131-136).

358. The imagery of literature in the mythic mode tends toward the apocalytic (the world of human desire) or the demonic (the rejected, previous or perverted world) (pp. 139-150).

359. There are four basic mythoi in literature: Spring (Comedy), Summer (Romance), Autumn (Tragedy), Winter (Irony) (p. 162).

360. The critic deals with symbols ("any unit of any verbal structure that can be isolated for critical attention") and seeks to define the limits of polysemous meaning, i.e., a sequence of contexts in which the work can be placed (pp. 71-73).

361. There are five contexts in which structures of symbols might be placed, each calling for a type of critical activity: the literal--words in a verbal pattern--for the aesthetic structure; the descriptive--words as signs--for meaning; the formal--symbol as image--for seeking pattern of imagery and rendering into discourse; the mythical--symbol as archetype--for noting recurring images and joining narrative and content into myth; the anagogic--symbol as monad--for a concern with universal myths, at which point literature becomes a unity (passim).

362. The interaction of two symbols is metaphor. At the literal and descriptive levels the metaphor indicates an identity between the two sides of the equation; at the formal and mythical levels the separate identities of the two parts of the metaphor are preserved and there is a common element between them (the identity becomes a proportion) (pp. 123-125).

363. The critic seeks to find the pattern that exists in a literary work or between works and render this pattern into discourse.

At all levels, but particularly at the formal level, the critic seeks to find meaning in the patterns that exist in a literary work, or between works, through attaching ideas to a structure, i.e., allegorization (pp. 82-92).

364. In the sense that literature has meaning through the attachment of ideas to its structure (e.g., allegory), it is a set of hypothetical creations related in various ways to the world of truth or fact (pp. 89-94).

365. Historical criticism deals with the relationship between the writer and society, as well as between the "hero" and society (pp. 52-54).

366. The writer may write as an individual or as a spokesman for society. As the former, his work will be "episodic"; as the latter, "encyclopedic." These axes will determine the thematic modes of his work and in turn will correspond to the frictional modes of the work (i.e., mythic, romantic high and/low mimetic, ironic) in both tragic and comic forms (passim).

367. The modes of literary works can be determined by the hero's power of action: If he is superior in kind both to other men and to his environment, he is divine and the mode is *mythic;* if he is superior in degree to men and to his environment, the mode is *romance*; if he is superior in degree to other men but not to his environment, the mode is *high mimetic;* if he is superior neither to other men nor to to the environment, the mode is *low mimetic;* if he is inferior to other men, the mode is *ironic.* These modes appear to exist consecutively in both tragic (in which the hero is excluded from society) and comic (in which he is incorporated into society) forms (pp. 33-34).

368. Criticism postulates that there is a total coherence in literature and asks what structures can be induced from the many works to make this coherence evident (pp. 11-15, cf. 16).

369. Criticism of literature is a structure of thought and knowledge about art. It preserves cultural memory and serves as a means of talking about art; it asks what structure or structures can be induced from the many works that will make literature intelligible (pp. 4-6, 11-20).

370. Criticism postulates that there is a total coherence in literature that is not coherence of bibliography or chronology. Underlying this are two assumptions: (1) the critic must accept the data of literature and the potential value of these data, and (2) although direct experience of works of literature may be important, it cannot be brought into the structure of criticism (pp. 16-18).

371. Notions about the greatness of a work of art are founded on direct experience which is unrelated to criticism. Criticism is concerned with goodness and genuineness (pp. 26-28).

372. Critical value judgments are either comparative or positive. Comparative value judgments are either biographical (regarding the work of art as a product) or tropical (regarding the work as a possession) (pp. 20-21).

373. Tropical criticism deals primarily with style and craftsmanship. Out of this grows "ethical criticism" which deals with art as communication from the past to the present "based on the conception of the total and simultaneous possession of past culture." (pp. 20-24)

374. Archetypal criticism supplements the critical act of allegorization (which deals only with individual works) by making the end of criticism the structure of literature as a total form (pp. 341-342).

375. It is the consumer who determines whether something is a work of art, and one of the functions of criticism is to recreate the function of an object in a new context. (Something created for use might become an object of aesthetic contemplation, and criticism can help in this process) (pp. 344-345).

376. Culture may be seen as a "human productive power" which has been exploited and is to be revalued in terms of a better society and its revolutionary effectiveness. Historical criticism relates culture to the past; ethical criticism relates it to the future; archetypal criticism avoids both errors since it attempts to free the culture into a detached vision which is not one of a gigantic aesthetic view (pp. 346-350).

377. Literature is like mathematics in that it proceeds from postulates, not facts, and it is both applicable to external reality and exists as a pure form. And like mathematics, literature operates by hypothesis (p. 350-352).

Gagne, Robert M. *The Conditions of Learning.* New York, 1965.

378. The learner, the stimulus situation, and a response are three major elements present in any learning situation.

"A learning event . . . takes place when the *stimulus situation* affects the learner in such a way that his *performance* changes from a time *before* being in that situation to a time *after* being in it. The *change in performance* is what leads to the conclusion that learning has occurred." (p. 6)

379. In order that learning may occur it is necessary that the learner possess certain prerequisite capabilities. These "may be spoken of as conditions *internal* to the learner. But there is also a second category of learning conditions that are *external* to the learner, and that are independent in their action." (pp. 21-22)

380. "There are as many varieties of learning as there are distinguishing conditions for learning . . . . In searching for and identifying these, one must look, first at the capabilities internal to the learner and second, at the stimulus situation outside the learner. Each type of learning starts from a different 'point' or internal capability, and is likely also to demand a different external situation in order to take place effectively." (p. 22)

381. "One way the individual can learn to respond to collections of things is by distinguishing among them. Another way, even more important as a human capability, is by putting things into a class and responding to the class as a whole . . . . This latter type of learning, which makes it possible for the individual to respond to things or events as a class, is called *concept learning.*" (p. 126)

382. "The psychological organization of knowledge may be represented as a *hierarchy of principles* . . . two or more concepts may be prerequisite to . . . the learning of a single principle. Similarly, two or more principles may be prerequisite to the learning of a super-

ordinate principle. Once the latter is learned, it may combine with another principle to support the learning of still another higher-level principle . . . . The entire set of principles, organized in this way, forms a hierarchy that may be called the *structure of organized knowledge* about a topic." (p. 151)

"Human beings use principles to achieve some goal." This problem-solving activity leads not only to the attainment of a goal, but also to something being learned for "what emerges from problem solving is a *higher-order principle*, which thereupon becomes a part of the individual's repertory." (p. 157)

Gagne, Robert M. "Curriculum Research and the Promotion of Learning," *Perspectives of Curriculum Evaluation*. Chicago, 1967.

383. "Content may be defined as descriptions of the expected capabilities of students in specified domains of human activity." (p. 21)

"A unit of content may be defined as a *capability to be acquired under a single set of learning conditions*, among these being certain specified prerequisite capabilities." (p. 22)

384. "A curriculum is a sequence of content units arranged in such a way that the learning of each unit may be accomplished as a single act, provided the capabilities described by specified prior units (in sequence) have already been mastered by the learner . . . from this definition . . . a curriculum may be of any length . . . it may contain any number of units." (p. 23)

385. "A curriculum is specified when (1) the terminal objectives are stated; (2) the sequence of prerequisite capabilities is described; and (3) the initial capabilities assumed to be possessed by the students are identified." (p. 23)

386. "Units of the curriculum subordinate to each major objective may be derived by subjecting this objective to analysis . . . The procedure is one which takes into account both (1) the components of a given objective and (2) the unity of the capabilities required to establish them. By progressively applying this analysis procedure beginning with the terminal objective and working backwards, one can spell out an entire structure of knowledge which has its beginning in relatively simple capabilities that can be assumed to be known by the student." (pp. 23-27)

387. "When the learner's capabilities can be measured in terms of mastery of the specific unit of a curriculum, a desirable degree of control is attained which then makes possible the study of learning effectiveness under conditions involving experimental variations in timing, sequence, incentive, and other variables. This . . . applies to the study of learning extended to sequences of content . . . and also to the investigation of individual differences in learning." (p. 38)

Gilson, Etienne. *Painting and Reality*. New York, 1957.

388. The physical existence of paintings differs from aesthetic existence as solid, material objects differ from human experience of the painting as an object. There are modes of existence. Thus, a painting is a work of art only when it is being perceived (pp. 3-45).

389. To understand a painting is to see (perceive) it from the standpoint of the painter (e.g., through available writings) (pp. 64-73).

Aesthetic experience cannot be taught directly. Therefore, any teaching will be only indirectly related to aesthetic experience (pp. 207-240).

Gombrich, E. H. "Visual Metaphors in Art," *Aesthetics and Art Criticism in Art Education,* ed. Ralph A. Smith. Chicago, 1966.

390. "The peculiar way or ways in which artistic experiences have come for many of us to stand for, embody, or express some of the highest values, including moral values," may be described as "visual metaphors of value." (p. 171)

"The possibilitiy of a metaphor springs from the infinite elasticity of the human mind; it testifies to its capacity to perceive and assimilate new experiences as modifications of earlier ones, of finding equivalences in the most disparate phenomena and of substituting one for another. Without this constant process of substitution neither language nor art, nor indeed civilized life would be possible." (p. 174)

391. "Even an apparently rational artistic process such as visual representation may have its roots in . . . 'transference' of attitudes from objects of desire to suitable substitutes. The hobby horse is the equivalent of the 'real' horse because it can be (metaphorically) ridden." (p. 74)

392. "A simple example of what I shall call a visual metaphor is the use of the colour red in certain cultural contexts. Red, being the colour of flames and of blood offers itself as a metaphor for anything that is strident or violent. It is no accident, therefore, that it was selected as the code sign for 'stop' in our traffic code and as a label of revolutionary parties in politics. But though both these applications are grounded on simple biological facts, the colour red itself has no fixed 'meaning.' A future historian or anthropologist, for instance, who wanted to interpret the significance of the label 'red' in politics would get no guidance from his knowledge of our traffic code." (p. 173)

393. "If primitive man turned his table into a metaphor of a protecting animal and the Renaissance burgher his palace into a metaphor of a Roman temple, we are asked to see our house as a 'machine to live in.'" (p. 180)

394. "In everyday usage the term 'expression' refers most frequently to the manifestation of feelings through gesture, inflection, or facial expression. But even here we must be wary of confusion . . . . When we speak of 'expression' in daily life, we lump symbol and symptom together . . . . When critics of the pre-Romantic age spoke of 'expression' in art, it was . . . the 'symbolic' sense they had in mind. They discussed the expression of figures *in* the picture . . . art was not 'expression' but made use of 'expression,' developed and held in readiness by tradition or 'style' . . . with the advent of Romanticism . . . with the increasing belief in the function of art as communication of emotions, the work of art as such . . . was valued as a symptom of the artist's state of mind, as an 'expression of personality' . . ." (pp. 186-187)

395. A danger that threatens art constantly increases with the "process of sophistication" (substituting one metaphor or value for another). That is, "a work of art comes to stand in a context where it is valued as much for what it rejects and negates as for what it is . . . the danger [in modern art] is that an increasing emphasis on the negative aspects--the *absence* of illustration, representation, imitation, sentiment, contrivance--may push the work of art ever closer to the work of taste; which is clearly the opposite effect of the one desired." (pp. 190-191)

396. "The catchwords of value which the critic discerns in the drift of social trends and to which he, in turn, gives currency, ring in the ear of the creative artist and often guide his preferences or impose taboos. It is all the more important for him to be aware that his metaphors *are* metaphors, but that they spring from that living centre where the 'good,' the 'clean,' the 'noble,' the 'true,' the 'healthy,' the 'natural,' the 'sincere,' the 'decent,' are but the facets of one untranslatable experience of a plenitude of values that speaks to the whole man--as great art has always done." (p. 191)

397. "There are tendencies discernible in our modern world which seem to hold out hope [that art may provide symbols of value which society seems in danger of losing]. The means of mass communication, so often execrated as spreaders of vulgarity, seem to have 'conditioned' a

much wider audience than ever before to the true understanding of music . . . . Perhaps the gaudy colours of advertisements may help in a similar way to create a response to the restraint of great art." (p. 190)

Gorchakov, Nikolai. *Stanislavsky Directs*, trans. Miriam Goldina. New York, 1954.

398. The actor must be in a continual process of self-development and creative activity in order to understand and consequently control human emotions--all theatrical processes must "be guided by life." (pp. 395-396)

399. The director must train himself to observe life and accumulate these observations in his subconsious in order to remain "independent in his thinking and must arouse with his work the ideas necessary to contemporary society." (pp. 12-17)

400. The responsibility of the director and the actor is to understand the meaning of a play, to be aware of its historical, philosophical, and political character, to filter this knowledge through personal observation of life, and ultimately to educate the people (pp. 18, 394).

Gotshalk, D. W. *Art and the Social Order*. Chicago, 1947.

401. "A philosophy of art implies a general theory of art criticism . . . . The distinctive nature of fine art . . . is the creation of objects for aesthetic experience. It follows that criticism of art as art, or in its distinctive nature, should be an evaluation of the objects created by art as objects for aesthetic experience." (p. 173)

402. "Art criticism . . . consists of exegesis, immanent description and judgment with a view to rendering a documented and suggestive estimate of the aesthetic values of works of art. Its most basic task is judgment or relating the aesthetic properties of a work to the work's causal origin and setting; description relates these properties to the actualities of a work's being. Judgment, however, relates them to the best possible relavant values and is therefore the definitive element in an estimate of the aesthetic excellence of the properties." (p. 198)

403. "The judgmental phase of art criticism has two tasks--to measure the *integrity* in perception and to suggest the *richness* for perception of a work of art, communicating these findings in such a way that the informed and qualified percipient can learn the interdimensional values of the work and is led to discover more completely the exact terminal values of the work for his own experience."

"In brief, the aim of art criticism is to evaluate a work of art for perception generally, in so far as this can be done successfully by a given temperament." (pp. 199-200)

404. "The genetic phase of art criticism is a study of the factors that have shaped a work of art." These factors are subjective and objective. "The subjective are psychological factors, such as sensitivity, imagination, personality, taste, aims, the value system, and the peculiar experiences of the artist. The objective are environmental factors, such as materials, physical milieu, traditional influences, social needs, and what is usually called the 'cultural climate' of the creator." (p. 173)

405. The immanent phase of art criticism is "a study of the major features within the work of art itself . . . materials, form, expression, and function . . . . " [This] phase is . . . an effort at clarification and elucidation of these dimensions of the public object by description of some or all of their terminal or instrumental properties . . . the aim here is not so much to describe what has shaped a work--the background--as what is actually in the work--the foreground." (p. 174)

406. "As to superior works of art, besides evaluating their interdimensional excellences, art criticism in the sense and spirit . . . suggested may have two other uses for appreciation. To persons who have not experienced the works in question, the terminal evaluation of such criticism may provide useful starting-points . . . . To persons who have experienced the works in question, criticism in the present sense . . . may bring out interdimensional, as well as terminal, values which were missed in prior experience . . . . Finally, criticism of superior works can be useful in suggesting general methods of appreciating works of art of all types . . ." (p. 189)

407. "Judgment of works of art has two major tasks. The first is to evaluate the interrelation of the dimensions of a work of art, to detect incongruities, inconsistencies, and failures of implementation, to attend to a work to determine whether its demensions combine with and amplify one another, e.g., whether the form, the function, the expressive spirit, the materials and site of a building cooperate in a voluminous and harmonious effect. The basic criterion of judgment here is integrity, the union of all aspects of a work of art into an integral ensemble with densely interior relational values."

"The second task of judgment is to appraise the terminal features of a work of art. These termini--materials, form, expression, and function--exist outside art, which is merely a particular integrated realization of them within a larger relational setting." (p. 198)

Graham, Martha. *Martha Graham*, ed. Merle Armitage. New York, 1966.

408. Since the basic, unchanging function of dance is communication, it must undergo periodic metamorphoses in order to speak from, and to, man's inner nature with vitality and truth (pp. 83-84).

409. "Great art never ignores human values . . . . That is why forms change." The modern dance emerged in response to a change that had already taken place in life--a change that existing dance forms could not reflect. "While the arts do not create change, they register change." (p. 84)

410. The term "communication" as it is used to describe the basic function of dance does not mean "to tell a story or project an idea, but to communicate experience by means of action and perceived by action." (p. 84)

411. In the modern dance, materials and forms came to be used in a different way. New subject matter, a new technique of moving, an "enhanced language for the body" revitalized the art of dance. All that was deemed irrelevant was discarded: the ornamental in movement as well as in musical accompaniment and costume. "Music ceased to be the source of emotional stimulus and was used as a background." Dance decor, on the other hand, was seen as something that could be developed into "a means of enhancing movement and gesture to the point of revelation of content." (pp. 85-86)

412. "The reality of the dance is its truth to our inner life. Therein lies its power to move and communicate experience." (p. 88)

413. 1927 "Any great art is the condensation of a strong feeling, a perfectly conscious thing." (p. 97)

414. 1928 "Virile gestures are evocative of the only true beauty. Ugliness may be actually beautiful if it cries out with the voice of power." (p. 97)

415. 1932 "America's great gift to the arts is rhythm: rich, full, unabashed, virile. Our two forms of indigenous dance, the Negro and the Indian are as dramatically contrasted rhythmically as the land in which they root. The Negro dance is a dance toward freedom, a dance to

forgetfulness, often Dionysiac in its abandon and the raw splendor of its rhythm--it is a rhythm of disintegration. The Indian dance, however, is not for freedom, or forgetfulness, or escape, but for awareness of life, complete relationship with that world in which he finds himself; it is a dance for power, a rhythm of integration." (p. 99)

416. 1933 "One has to become what one is. Since the dance form is governed by social conditions, so the American rhythm is sharp and angular, stripped of unessentials. It is something related only to itself, not laid on, but of a piece with that spirit which was willing to face a pioneer country." (p. 101)

417. 1934 "Artistry lies in restraint as much as in expression. The dance today does not express a machine. How can a man be a machine or imitate a machine? There has been a change of tempo brought about by the machine. We can only express this tempo." (p. 101)

418. 1934 "By balance I do not mean just the ability to hold one's balance, but rather your relationship to the space around you." (p. 101)

419. 1934 "Grace in dancers is not just a decorative thing. Grace is your relationship to the world, your attitude to the people with whom and for whom you are dancing. Grace means your relationship to the stage and the space around you--the beauty your freedom, your discipline, your concentration and your complete wareness have brought you." (pp. 101-102)

420. 1934 "If you rely upon mood you will soon come to the point where that mood is gone or cannot be recalled at the particular time you need it." (p. 102)

421. 1934 "If you have no form, after a certain length of time you become inarticulate." (p. 102)

422. 1934 "If you can write the story of your dance, it is a literary thing but not dancing." (p. 102)

423. 1935 "This is a time of action, not re-action. The dance is action, not attitude, not an interpretation. There is a change in the artist's attitude toward his material. The modern dancer does not look upon it as an escape, but finds it exciting." (p. 103)

424. 1935 "The exponent of modern dancing has to fight two things. One is the belief that it simply means self-expression and the other is that no technic is required. The dance has two sides--one is the science of movement, the technique of which is a cold exact science and has to be learned very carefully--and the other is the distortion of those principles, the use of that technique impelled by an emotion." (p. 104)

425. 1936 "No artist is ahead of his time. He *is* his time: it is just that others are behind the time." (p. 107)

426. 1936 "In the early days of the dance renaissance in America a slowly rising arm signified growing corn or flowers; a downward fluttering of the fingers perhaps suggested rain. Why should an arm try to be corn; why should a hand try to be rain? Think of what a wonderful thing the hand is, and what vast potentialities of movement it has as a hand and not as a poor imitation of something else. Movement comes from the body itself; not the movement of the body trying to adapt itself to a foreign element." (p. 107)

427. 1936 "The difference between the artist and the non-artist is not a greater capacity for feeling. The secret is that the artist can objectify, can make apparent the feelings we all have." (p. 109)

Granville-Barker, Harley. *The Use of the Drama.* Princeton, 1945.

428. "Creative emulation" is not to be forced, but *taste* and *critical standards* may be cultivated (p. 6).

429. Drama has the first educational claim upon us since it is closest to life itself; in the course of disciplining the mind to appreciate drama, the student is forced to become "articulate, keenly critical, fully appreciative," characteristics which will allow him to appreciate "quality" anywhere (pp. 29-30).

430. Drama depends more on organization than any other art (pp. 36-40, passim).

431. The role the audience plays in theatre is passive but critical (p. 85).

432. Our aim is not to train actors but to sharpen critical faculties. The student's study should be an "attempted resolving of the play into its constituents, a painstaking reversal of the process by which the dramatist had put it together and given it life." (p. 34)

Hall, Stuart and Paddy Whannel. *The Popular Arts.* Boston, 1964.

433. "Much of the frenzy of teenage leisure pursuits is a compensation for the frustration of energies and aspirations involved. Here, if nowhere else, in a landscape of their own making, they can be themselves. And it is here, of course, that the media play a decisive role: an educational role--speaking to the young about what most involves them,

catering to their aspirations, offering guides to behavior and models to be imitated teaching them ways of feeling and thinking."

"It is vital that the teacher enter the debate and talk with young people, in their own terms, about the experiences the media provide. Handled correctly, such studies could do a lot to bridge the gap between school and leisure." (p. 390)

434. The teacher's task is to assist in the discovery of standards "to make individual growth possible. Such an aim implies certain methods. It implies the techniques of discussion rather than lecture. It will take as its starting point the pupil's response and proceed by the method of question-and-answer rather than exposition. The teacher's questions will be designed to make his pupils defend their position, to seek evidence to support it, to be able to reject it or modify it in the absence of evidence, to open out other possible responses and to point to other lines of thought (p. 391).

435. "There is a danger that a too concentrated and prolonged period of close analysis and discussion may be exhausting. . . . We must watch for signs of this and be prepared to allow the experience to be absorbed and enjoyed for its own sake." (p. 392)

436. "The old culture is gone because the way of life that produced it has gone." (p. 39) As a result, two social changes have evolved exciting controversy in the educational world: the revolution in communications which is a direct outcome of the industrial revolution, and the change in the attitudes of young people which reflects partly their enhanced economic status and partly the changing design of social values in the society.

"The increased spending power of the younger generation, and the development of something approaching a discernible 'youth culture,' means that a fairly direct connection can be made between the younger generation and the media . . . . At the deeper level, the use of the media to provide imaginative experiences through various forms of art and entertainment has a modifying impact upon your people's attitudes and values." (pp. 19-20)

437. Art and entertainment have some effect on us and it is the quality of the effect that matters. "Attention to style and form--the *way* the communication is made, and its internal and implied rhythms and emphases--is the only way of rendering fully our responses to the material, and to the values and attitudes confirmed or neglected within it." (pp. 32, 33, 47)

438. The quality of "sequences in good musicals is only achieved through sheer professional skill based on hours of rigorous training and rehearsal. But this by itself does not account for our pleasure. What we respond to is the sense of spontaneity in the performances. The dancers seem to be spontaneously expressing their feelings. *The quality of these feelings is therefore an element in our feelings.* It is only when a style emerges which is shaped by feeling as well as by skill and technical ability that we get a liberating response." (p. 32)

439. "We should beware of leaping from content analysis to effects and of assuming any direct and mechanistic connection between the media and social behavior. There *is*, however, evidence about the way in which the media can affect attitudes and values." (p. 33)

"A true training in discrimination is concerned with pleasure." (p. 38)

440. "Part of the teacher's task is to give his pupils some understanding of the world in which they live. But the media are changing the world in ways important enough for a study of these changes to become part of formal education. More than that; the attitudes of young people are changing . . . " (p. 21)

441. "We should be seeking to train a more demanding audience." (p. 35)

"It is, therefore, on a training in discrimination that we should place our emphasis. We should think of this as a training for a greater awareness, for a sharper attention to subtle meanings. In this sense it should be distinguished from 'raising the level to taste.' Taste-changing goes on all the time." (p. 37)

442. "We must also stop talking about the various kinds of art and entertainment as if they were necessarily competitive." (p. 38)

Along side the emphasis on analysis and the concern for humane values in the popular arts the teacher should make provisions for practical and creative activities, such as painting, drama, and so on (p. 40).

443. "The media are not the end-products of a simple technological revolution. They come at the end of a complex historical and social process, they are active agents in a new phase in the life-history of industrial society . . . . In fact, the emergence of new art forms is closely linked with social change." (p. 45)

444. Popular art "is essentially a conventional art which restates, in an intense form, values and attitudes already known, which reassures and reaffirms, but brings to this something of the surprise of art as well as the shock of recognition. Such art has in common with folk art the genuine contact between audience and performer, but it differs from folk art in that it is an individualized art, the art of the known performer. The audience-as-community has come to depend on the performer's skills and on the force of a personal style, to articulate its common values and interpret its experiences. The turning point is the emergence of the artist, and the music hall is only one of many instances where one can pinpoint the transition." (p. 66)

445. "The cinema is a *modern* medium, not simply because it belongs to an advanced technological stage in society, but because its characteristic forms--its immediacy, its continual shifts of focus and perspective--are themselves aspects of the modern sensibility." (p. 46)

446. Folk culture is "a body of cultural work which can be discussed and judged in creative terms . . . "but which does not necessarily "resist" time (p. 51).

447. "The music hall was a stylized art, a conventional art. So, too, is 'high art.' But whereas high art in our times will often consciously create its own conventions--'make it new'--or deliberately break the conventions already made, the music hall depended for its impact upon the conventions being known and accepted and endlessly repeatable." (p. 57)

448. The sociological approach to a study of the media shows the functional uses to which the media are put. But the critical and evaluative approach is also needed because "the media themselves, their content and forms, are not neutral: we have to attend to the forms within which the new experiences are being presented, to discriminate between values, and to analyse our responses to them carefully." (p. 46)

449. It should *not* be thought that what we are offered as the typical product of the mass media today is popular art. One sharp distinction between popular art and the "art" of the mass media is based on the *quality* of the work done within them. However, this goes beyond "good and bad" in that the distinction is essentially between two *kinds* of art (p. 67).

450. "The typical 'art' of the mass media today is not a continuity from, but a *corruption of*, popular art. We want to suggest the sharp

conflict between the work of artists, performers and directors in the new media, which has the intention of popular art behind it, and the typical offering of the media--which is a kind of mass art . . . . When popular art in its modern forms exists only through the medium of a personal style, mass art has no personal quality but, instead, a high degree of personalization (p. 68).

451. The popular artist has the capacity "once the rapport with the audience is made--to lose himself in his material. In mass art the 'teller' is never lost in the 'tale.' The 'man behind the work' is 'sold' to the audience--the element of manipulation is correspondingly high--instead of, as in Chaplin's case, the man *within* the work." In popular art, the quality of stylization and convention "becomes a kind of stereotyping, a processing of experience, a reliance upon formulae." (pp. 68, 69)

452. "The relationship of popular art to high art is not a direct one: when the popular arts aspire consciously to serious status we often get a compromised communication--an 'art' pretentiously serious, falsely complicated and sophisticated, or desperately seeking to be portentous and universal." (p. 80)

"Perhaps the most significant connection between popular art and high art is to be seen in the way popular work helps the serious artist to focus the actual world, to draw upon common types, to sharpen his observation and to detect the large but hidden movements of society." (p. 83)

453. "For the popular artist stylization is necessary, and the conventions provide an agreed base from which true creative invention springs. In mass art the formula is everything--an escape from, rather than a means to, originality. The popular artist may use the conventions to select, emphasize and stress (or alter the emphasis and stress) so as to delight the audience with a kind of creative surprise. Mass art

uses the stereotypes and formulae to simplify the experience, to mobilize stock feelings and to 'get them going.'" (p. 69)

454. "The popular artist, feeling his audience in his bones, concentrates everything on making anew and creating. The mass artist seems to be in total subjection to his audience, nervously aware of it, desparately afraid of losing touch . . . . The difference here is not simply between two artists of different abilities, but between two *kinds* of art, two attitudes." (p. 70)

455. "The best cinema--like most advanced jazz--seems to push towards high art: average films or pop music are processed mass art. But this only makes the really popular work in both forms the more significant." (p. 78)

456. "This question of availability is crucial when we are considering the openness of the modern media to popular art. Young people are often unused to responding directly to a great deal of serious art, and have not learned to talk about their own responses, or to articulate their own experiences through it. But this cultural inexperience is reinforced by a feeling, quite widely held by a majority of young people today, that the whole world of high art is 'not for them.' This more-or-less active hostility to high art--including the serious high art offered in the new media . . . impinges directly upon the question of available popular forms, and the quality and range of work which can be offered at this level." (p. 73)

457. "Teenage culture is a contradictory mixture of the authentic and the manufactured: it is an area of self-expression for the young and a lush grazing pasture for the commercial providers." (p. 276)

"Because of its high emotional content, teenage culture is essentially non-verbal. It is more naturally expressed in music, in dancing, in dress, in certain habits of walking and standing, in certain facial expressions and 'looks' or in idiomatic slang. Though there is much to be learned from the lyrics of pop songs there is more in the *beat* (loud, simple, insistent), the *backing* (strong, guitar-dominated), the *presentation* (larger-than-life, mechanically etherealized), the *inflections* of voice (sometimes the self-pitying, plaintive cry, and later the yeah-saying, affirmative shouting) or the *intonations* (at one stage mid-Atlantic in speech and pronunciation, but more recently rebelliously northern and provincial)." (p. 282)

458. Comparisons between pop music and jazz "ought not to be simply to wean teenagers away from the juke-box heroes, but to alert them to the severe limitations and the ephemeral quality of music which is so formula-dominated and so directly attuned to the standards set by the commercial market. It is a genuine widening of sensibility and emotional range which we should be working for--an extension of tastes which might lead to an extension of pleasure." (pp. 311-312)

Halprin, Ann. "Intuition and Improvisation in Dance," *Impulse* (1955).

459. "The essence of artistic creation is a mystery. But we know about its effects. Skills and craftsmanship can be learned; discipline we can force upon ourselves." Techniques "must not become formulas substituting for genuine creativity. We must have something more . . . something of the unknown attribute [magic] . . ." (p. 10)

460. "A true artist . . . must be endowed with the capacity to *discover* germinal beginnings of the artistic creation. This endowment is a combination of his natural freedom of spirit, his imaginative resources, and the strength of his intellectual and kinesthetic sense which unite to form the creative intuition." (p. 10)

461. "Although every human being has creative intuition, we cannot change its nature nor its potential strength. We can, however, use what we have through 1) learning to respond to it, 2) encouraging its growth, and, 3) never ceasing to put it to test." (p. 10)

462. The intuitive sense is the single factor that directs the destiny of a dance and commands the attention of the on-looker. It becomes the initial motivation that brings about "organic" choreography rather than "representational" choreography (p. 10).

463. "Emotion in art must become impersonal. Therefore, for the purpose of art, improvisation that is self-centered is meaningless and disturbing. Whatever is revealed in movement must be for the sake of the work and not the ego." (p. 12)

464. "Growth in the creative process is a matter of relentless labor to find the ultimate form that will communicate what one person has experienced to another . . . . There will be choosing, cutting, elaborating. Always with a return to the intuitive intelligence for judgment. Each step . . . will be charged with new flashes of kinesthetic insight until the project has finally been hewn out of the body into the space where it lives." (p. 12)

465. "Improvisation is a *means* of execution and a way for releasing the free flow of intuitive intelligence." The basic method in improvisation is twofold: first, the dancer must have no other factor but the kinesthetic sense to rely on; second, there can be absolutely no preconceived notion to direct the action (p. 11).

466. "With children improvisation is in many ways simpler to get started although not possible, nor desirable to formulize as you would with adults since this would force adult standards. But generally children do not seek protection by hiding behind false movements . . . . All the teacher

has to do is encourage what is kinesthetically honest and the imitative elements will soon disappear." (p. 11)

Hartshorn, William C. *Music for the Academically Talented Student in The Secondary School.* NEA, 1960.

467. The academically talented pupil should be permitted to probe deeper and range wider than his peer of ordinary ability (p. 15).

The able pupil should be skillfully guided in direct musical experiences . . . . Both the intellectual and emotional aspects of music must be considered in a proper sequence of musical offerings. The social aspects, however, cannot be considered one of music's purposes. They are simply somewhat valid outcomes (pp. 17-18).

468. Listening, history, theory, and notation are to be handled only in musical ways, without disassociating them from the purely musical realm as subjects unto themselves. Nevertheless, the notion of "interrelatedness" has merit, and, wherever possible, examples from various artistic media should be compared and contrasted (pp. 69-72, 102-106).

469. The would-be teacher of the academically talented will need to attend more to his musical proficiency. Training in general music methods will be needed, with interdepartmental college courses utilized as much as possible (p. 84).

Hartshorn, William C. "The Study of Music as an Academic Discipline," *Music Educators Journal,* L, iii (January 1963).

470. Music as an academic discipline means that it will be studied as "a process of inquiry into its nature, meaning and structure, rather than as the accumulation of predetermined facts about it." (p. 26)

471. "Children in the primary grades will understand it [the musical concept] in comparatively generalized terms. Gradually their understanding will become more specific as it relates to more narrowly defined distinctions."

"During successive years of musical experience, deeper insights into the meaning of the concept will develop through the study of progressively more complex musical structures which illustrate the concept in a variety of ways." (p. 27)

472. "The treasures of the art of music, and they are many, are emotionally compelling. They are also intellectually challenging. Almost inevitably they evoke responses at the level of feeling . . . . But human beings are creatures of the mind as well as of feeling, and we need to inquire whether our present program is out of balance at the expense of learnings that are intellectually oriented." (p. 25)

473. "To put our program into better balance, we need more study of the history of music, the theory of music, and the literature of music." (p. 26)

474. The idea that education's controlling purpose should be the development of rational powers ". . . validates the place of music in the curriculum on the basis of the study of form and design, a study which necessarily is intellectually oriented." (p. 26)

475. "There are two aspects of an academic discipline. The first is the conceptual content which defines the specific matter of that discipline and controls its inquiries . . . the second . . . is its syntax, the pattern of its procedure, its methods, and how it functions." (p. 26)

476. "When the method of investigation is consistent with the structure of the subject of investigation, there is no dichotomy between method and content." (p. 26)

477. "The methods of inquiry remain the same throughout successive grade levels, even though the varied aspects of the total concept of "organic unity" require more and more precise auditory perception, increased ability to recognize patterns in the abstract, and deeper insight into the essential content of music." (p. 27)

478. "The theoretical is essential to the practical, and intellectual understandings of music are indispensable to the musician whose performance is to be coherent, even to himself." (p. 28)

Hauser, Arnold. *The Philosophy of Art History*. New York, 1959.

479. In all historical development the first step decides the second and that decides the third, etc. Therefore, no single step considered by itself is sufficient to enable the drawing of conclusions regarding all subsequent steps. The foregoing steps must be known and considered without which knowledge of subsequent steps cannot be predicted (p. 418).

480. Each art object is a product of the individual artist's insight and sociological forces (p. 201).

481. "Art can express social aims in two different ways. Its social content can be clothed in the form of explicit avowal . . . or in that of mere implication, that is, in terms of the outlook tacitly presupposed in works . . ." (p 29)

482. No one who realizes the complexity of aesthetic response can fully accept Freud's description of artistic enjoyment as substitutive gratification, a sedative, or narcotic. Most will prefer a definition which allows for the autonomy of the art object and for art for its own sake (p. 63).

483. The teacher and the curriculum should take into account the sociological approach to art historical inquiry. Therefore, art objects will be presented within the context of sociology (i.e., group pressure, influences, modifications) inasmuch as the individual artist constantly works within the context of a society and its attendant characteristics (p. 201).

Hawkins, Alma M. *Creating Through Dance.* Englewood Cliffs, New Jersey, 1964.

484. "The dance is a symbolic form which reveals the creator's inner vision. A dance, when presented as an art object, becomes an aesthetic experience for observers to perceive and share." (p. 4)

485. "The fundamental ingredient in dance is the impulse to create. The urge to sense, discover and relate tends to culminate in the creative act. The dancer, during the process of creating, needs to explore his sensory world, his cognitive world, and his affective world. From this searching encounter emerges a unique expression in the form of a dance. This act of creating a unified art object gives the creator a new sense of integration and wholeness." (p. 7)

486. "Since the value of the creative experience resides in its very nature and process, the individual who sets out to study dance should experience it from beginning to end as a creative activity. The heart of the experience is creativity and the expressive communication aspects of dance." (p. 8)

487. "Dance as a work of art may be described as the expression of man's inner feelings transformed by imagination and given form through the medium of movement." (p. 4)

488. "It is believed that all individuals have potential capacity to create although some persons seem to have more innate ability than others."

"There is some evidence that highly creative individuals possess certain characterisitcs such as openness to new experience, capacity to be puzzled, aesthetic sensitivity, imagination and extensive creative energy." (p. 30)

489. "The demands of composing are greater than those of the spontaneous improvisation. The composed work requires control as well as imaginative thrust. In the creation of the great dance composition, time, patience, and a great deal of hard work are required . . . . The

level of creativity and ability needed to choreograph mature works is attained only after many lesser dances have been composed." (p. 29)

490. "Since aesthetic growth does not follow any specific pattern and may start in unpredictable ways, the nature of the learning experience is of greater importance than the sequence. The dancer needs experiences in three major areas of development, which include, (1) awareness of sensory data and ability to experience fully; (2) ability to use aesthetic elements of dance in relation to a specific motivation; and (3) competence in making aesthetic judgments in the process of composing so that the result is aesthetically satisfying." (p. 34)

491. "From a practical standpoint, a dancer needs a keen rhythmic sense in order to perform accurately and sensitively, as well as to choreograph. He should understand the rhythmic aspects of dance and music so that he can work intelligently with the musician." (p. 60)

492. "In terms of aesthetic value, rhythm plays an important role in organizing the dance movement and giving clarity to the total form. Rhythm binds together the elements of dance so that the motor forces, spatial design, and rhythmic structure result in a happening within the stage area. The unified and harmonious blending of these three elements makes action become alive and magic." (p. 60)

493. In dance, there are varied approaches to the study of movement quality as an aesthetic element. "These approaches range from the self-directed analytical process to the use of imagery and other types of motivation that evoke sensory responses. Some experiences primarily help the student get the kinesthetic feel of the energy element of movement, whereas other experiences provide qualitative material that may be extended and developed into dance studies." (p. 42)

494. "The spatial design contributes to the clarity and meaning of dance. It is a means of attracting and holding the attention of the viewer so that he is led toward the full comprehension of the dance idea. Space is molded and made to come alive, thus creating a play of tension that is felt as a force relationship between the dancers and the environment. The felt tension evokes a kinesthetic response that makes possible the perception of meaning in the work of art." (p. 51)

495. One of four guides in teaching "dance as a whole," thereby not separating the motivational and technical aspects, is that "the dancer's movement experience should be vital. It should not become routinized. The set movement patterns or techniques that are used to achieve specific goals . . . should be related to some concept or principle that can be applied in many situations. . . .The focus should be on understanding and skill in using understanding. New skills must be linked to the whole concept of dance." (p. 82)

496. One of four guides in teaching "dance as a whole," thereby not separating the motivational and technical aspects, is that "every movement should be imbued with an emotional tone . . . movement should not be mechanical exercise. Even a movement designed to increase flexibility should be performed with sensitiveness and quality. If the dancer is concerned with expressive movement, then he must develop his own sensitivity before he will be successful in projecting qualities that will evoke an empathetic response from his audience." (p. 82)

497. One of four guides in teaching "dance as a whole," thereby not separating the motivational and technical aspects, is that "movement designed to further technical discipline must still contribute to freedom and spontaneity of movement. The student should be encouraged to apply to his own creative effort the newly acquired control of some specific. As he practices the discipline with spontaneity, he further develops his own unique style and form of expression." (p. 83)

498. One of four guides in teaching "dance as a whole," thereby not separating the motivational and technical aspects, is that "dance

movement, even technique, should be performed with a sense of motivation. Although all movements are not necessarily related to a specific motivation, each dance movement should be performed sensitively and with quality . . . . Through motivated movement the dancer can discover the feeling center of his instrument and thus develop integrated movement." (p. 83)

499. "The aliveness of each movement depends on the dancer's depth of perception and feeling. Effective motivation is probably the key to creative teaching. If the ultimate goal of the dance student is to create mature, motivated works of art, then it seems logical that this relationship between motivation and movement should permeate the entire dance experience. Otherwise, how is the young artist to learn how to use movement as aesthetic material?" (p. 83)

500. "In any evaluation [of dance] a judgment is made in terms of aesthetic response to the use and integration of material and the ultimate unification of form." (pp. 114-115)

501. "The teacher should strive to establish an evaluation situation that is a period of mutual participation and sharing . . . . Evaluation experiences should serve as stepping-stones to new sensitivity and choreographic insight as well as point the way for the self-directed creative growth of each individual. The teacher's role in the creative situation is one of facilitation with a deep concern for creating an environment that is nourishing and stimulating . . ." (p. 115)

502. "Making aesthetic judgments is an integral part of the creative act, and the creator must work at all times with critical awareness. The level or quality of his critical awareness is closely related to his aesthetic sensitivity and insight." (p. 115)

503. In designing the dance experience, one should attend to the following principles:

1. Establish a positive learning environment . . .
2. Focus on dance as a creative experience . . .
3. Experience dance as a whole activity . . .

4. Clarify and refine the parts in relation to the whole of dance . . .
5. Expand the frame of reference for dance . . .
6. Develop critical awareness and ability to make aesthetic judgments . . .
7. Keep the individual as the center of concern . . .
8. Evaluate in terms of individual growth . . ." (p. 120)

504. One of seven goals in teaching creative dance deals with *appreciation*, or the understanding of dance as an art and an awareness of the relationship of dance to other arts (p. 122).

505. One of seven goals in teaching creative dance deals with *aesthetic awareness*, i.e., increased aesthetic sensitivity; ability to respond with spontaneity and imagination; and skillful use of the aesthetic elements of dance--force, rhythm, space (p. 122).

506. One of the seven goals in teaching creative dance deals with *movement*, i.e., the awareness of movement possibilities and their inherent expressive potential; effective body instrument and skill in moving; and a functional knowledge of movement principles (p. 122).

507. One of seven goals in teaching creative dance deals with *choreography*, i.e., creative use of movement for expressive purposes; understanding of form; functional use of composition principles; understanding of the creative process; skillful use of dance accompaniment (p. 122).

508. One of the seven goals in teaching creative dance deals with the *self and others*, i.e., the ability to work with self-confidence and self-direction; an understanding of others and skill in working with them (p. 122).

509. One of the seven goals in teaching creative dance deals with *evaluation*, i.e., critical awareness skillfully related to the

choreographic process and competence in sharing aesthetic judgment with classmates (p. 122).

510. One of the seven goals in teaching creative dance deals with *dance performance*, i.e., the functional use of theatre crafts, costumes, sets, lights, and an ability to relate dance to the stage area and to an audience (p. 122).

Hawkins, Erick. "Pure Poetry," *The Modern Dance: Seven Statements of Belief,* ed. Selma Jeanne Cohen. Middletown, Connecticut, 1965.

511. The essence of all dancing is "movement quality." The immediate knowledge of existence derived from the pure fact of movement comes only if that inner quality is found (p. 39).

512. "Especially for works with a plot line [composing the dance first and then commissioning the score], . . . allows the choreographer to hew to the line of meaning, pulse by pulse," and avoids padding. It allows the composer to make an equal, not a subservient, work of art (p. 50).

513. "When the choreographer presents movement in and for its own sake, he is not communicating . . . . This difficult innocence of the pure fact of movement just 'being' . . . yields that strange, holy center that is the only thing we know about being alive. Such movement has its own significant purpose . . . But it is not communication. It is before and beyond communication. It simply is!" (p. 47)

H'Doubler, Margaret N. *Dance: A Creative Art Experience.* Madison, Wisconsin, 1957.

514. "The inclusion of dance in the general education program is the one means of giving free opportunity to every child for experiencing the contributions it can make to his developing personality and his growing artistic nature." (p. 59)

515. "A search into the nature of dance yields a philosophy based on the fundamental belief in the artistic and aesthetic capacities of human nature and in the values of expression through some creative art activity." From this philosophy a theory and underlying principles may be formulated that will express the aims toward which dance would work. Such an example is "the insistence that dance be experienced as an adequate means of expression, so that, when the movements of the intellectual, emotional and spiritual natures are coordinated with the activities of the body, there will result an expression that is vital and dynamic." (p. 59)

516. "Mere perception and comprehension of knowledge are not sufficient for the fullest development of the mind. To know is the essential first step, but it is the expression of what we know that develops character and a sense of values. It is through perception, intuition, feeling and conception that our personalities assimilate experience and work it up into our own substance and the world of thought, emotion, and will." (p. 62)

517. "The place of dance in developing . . . individual growth is understood if personality is defined as the expressive total of all our physical, emotional, intellectual, and spiritual energies . . . . of all the arts, dance is peculiarly suited to such a fulfillment of the personality . . ." (pp. 63-64)

518. If dance education is to contribute to psychic integration (of an individual's physical, emotional, intellectual, and spiritual

energies), "it is essential that the student experience movement in forms characteristic of human response; that he be led, consciously, from the more natural movement types determined by structure to those responses that are variable . . . individually modifiable and under control of higher associative process; and finally, . . . that he experience and evaluate, as he progresses, the accompanying feeling tones of emotional enrichment." (p. 62)

519. "In considering dance as an educational and creative art experience and not as performance, we should take care that students know dance as a special way of re-experiencing aesthetic values discovered in reality." (p. 64)

520. "[Dance] should base its movement forms on the laws of bodily motion, and the study of motion should include movement in all the forms characteristic of human responses. At the same time its techniques should be simple enough to afford the amateur student sufficient mastery of the body as his instrument of expression, and complex enough to prove interesting and valuable to those who wish to make dance their chosen profession." Such an approach does not insist on artistic perfection, rather, in insisting on higher amateur standards, it can build a foundation for developing keen artistic integrity and appreciation (p. 65).

521. "Even if he can never carry his efforts far enough to realize dance in its highest forms, . . . (every child) may experience the sheer joy of the rhythmic sense of free, controlled, and expressive movement, and through this know an addition to life to which every human being is entitled." (p. 66)

522. "The observable form [of dance] is . . . biologic and organic for it is an extension of inner conditions into their expressive form. The sources are life itself, and the life forces dictate the fashioning of the expressive medium." (p. 119)

523. "Artistic emotion is a controlled and selected image recall. A dance, of course, must be an individual thing, but not a personal thing,

and a dancer must *have* the capacity of expressing human emotions without appearing to share them emotionally." (p. 119)

524. "Inspiration comes from the material of daily life. An idea is seized on and given concentrated attention. It gathers round itself associated imagery." Next, those elements pertinent to the mental state seeking expression are abstracted and "finally these essentials are combined and worked into a newly constructed image." (p. 120)

525. Different manners of presenting ways of experiencing are *representative* and *manifestative*. The *representative* appeals more directly to reason and intellect, with a tendency toward description and realism; the *manifestative* is more indirect, concerning itself with "values sensed" rather than "knowledge about." The former is seen in the form of "theatre dance" and the latter in "recital dance." (p. 121)

526. "Although theatre dance [i.e., "representative" dance appealing to reason and intellect and tending toward description and realism] is not dance in its most highly developed form, . . . it is a vehicle for great artistic treatment, and it will continue to be an important agent in educating audiences in dance appreciation." (p. 123)

527. "Recital dance" is manifestative dance in its most highly developed form. There are two orders of these types of dances: dances of action which have feeling states of motor origin as their source, and dances of mood and emotions, which like the action dances, are subjective and without a story (p. 123).

528. "We find beauty only in terms of our ability to discover it; that is, we project into the particular dance those feelings of beauty which have been aroused and at the same time satisfied within us. To enter into an aesthetic experience through dance is to find satisfaction for the aesthetic sense of what we think beautiful movement should be. What really has happened is that the dance has met the needs and demands of our aesthetic judgment." (p. 112)

529. "Value does not exist apart from some appreciation, and no good exists without some preference . . . . Intellectual satisfaction may lead to aesthetic experience as well as emotional satisfaction." The complete and satisfying aesthetic experience requires a blending of the two (p. 114).

530. "Highly developed emotions and sentiments are feeling states that exist only in the more mature minds, therefore their expression requires a more mature mental development and technical power of execution than do the more instinctive and less complex feelings. When working on dance content for composition, one should keep these factors in mind, so as to stay within the intellectual and emotional reach of the student." (p. 126)

531. "A dance is the rhythmic motor expression of feeling states, aesthetically valued, whose movement symbols are consciously designed for the pleasure and satisfaction of re-experiencing, of expressing, of communicating, of executing, and of creating form. Such a statement includes the less mature art forms . . . [tap, group, ballroom], as well as the more highly developed forms." (p. 128)

532. "One of the chief aims of dance education should be the development of the individual's own aesthetic powers, with simple emphasis on clear spontaneous feeling and on the ability to organize experience creatively. Students should be encouraged to become aware of nature and their social world, to look upon their own experiences with untrammeled vision, and through guidance and experimentation to discover the most appropriate mode of expression." (p. 130)

533. "Form as structure is the projection of force written, into the outward form of their expression. It is the organization of motor elements into a meaningful, visible pattern." (p. 133)

534. The dancer must be *line-wise*. "For sense of line gives to movement qualities which in themselves suggest an emotional meaning . . . feelings of repose, serenity, strength, and breadth in the *horizontal* . . . the

vertical imparts the feeling of power, dignity, and spiritual strength. The curved and sinuous lines impress with their charm and grace and effortless flow of movement. Because of our ability to sympathize muscularly, we read ourselves into the lines and observe how it would feel to move in their paths." (p. 138)

535. "The composing of a dance may be compared to the spinning of a spider web. The pattern is woven from that which is within. In the process, structure is made possible by the medium being fastened to supporting units (principles of composition, i.e., climax, transition, balance, sequence, repetition, harmony, variety, and contrast). The pattern grows and takes its shape in accordance with inner necessity and the capacity, power, and excellence of execution." (p. 144)

536. "By understanding the general feeling states that inherently accompany actions we can bring about an emotional experience by recalling and experiencing its motor phase. Thus the physical form arouses the art experience." (p. 136)

537. "The particular way in which all the contributing elements physical and psychical, are selected, organized, and manipulated, contributes *style*." (p. 101)

538. There are three levels in the growth of dance from its rudimentary to its more mature adult forms. (1) The highly sensory level in which movements are large, free and untrained, serving as release for physical and emotional energy. Dances are spontaneous, vital, exuberant and rhythmical. (2) Feelings and experience deepen; there is a conscious need for order. Interest in technique is increased; abandonment is modified and movement becomes more disciplined, subjective, and therefore more expressive. (3) Technique to express a more mature mind is developed; meaning is selected and formulated (p. 103).

539. "Whatever throught and feeling tones are to be expressed must be felt through the body . . . . Muscles contract in proportion to the

intensity of the emotional drive of the experience to be expressed." This inner force or motive power resides in the mind (p. 70).

540. "Generally speaking, the movements that are most pleasurable are those that give us the greatest return for the most economical expenditure of energy, and not necessarily those which demand the least effort. This is important in the learning of new skills and in the satisfaction or dissatisfaction derived from them." (p. 79)

541. Qualities or classes of movement in dance are: *swinging; percussive; sustained;* and *collapsing.* The dance vocabulary is built from a combination of these qualities varied in intensity, speed, direction, etc. "By changing the dynamics of an action we change the *feel.* Therefore every movement has a feeling peculiar to it, and is a source of expression for later artistic intention." (p. 81)

542. The skeletal muscles are in a constant state of balancing tensions to support the body against gravity. This balancing of tension is the basis of technique, for expressive movement in dance. It is "essential to perfect coordination and heightens kinesthetic sensation, stimulating the mind to a keener motor awareness. The very basis of aesthetic experience in movement is this heightened sensitivity and awareness . . . . Ability constantly to readjust the balance between motor energy and emotional demands is technique." (p. 83)

543. "Rhythm is the primary, fundamental art form; its study is essential to all art, but especially to dance because of the latter's kinesthetic basis of perception . . . . In its broadest meaning rhythm may be said to be the mold through which expressive life flows in creating its forms." (p. 85)

544. "Technique and expression really become one and the same thing, if we think of technique as the only adequate means of expression. Developing technique means directing and changing the untrained, seemingly natural, movement patterns into their related art forms." (p. 92)

545. "The vitality of a movement is closely bound to the instinctive form which has arisen from the 'life unity' . . . . In building technique . . . we should try not to thwart and block the familiar reaction tendencies, but to release them in order that they may contribute to, and co-operate with, the goal-aiming efforts of the mind . . . . New forms should mean growth within the life pattern, not the destruction of it." (p. 93)

546. "For dance to be vital to an individual life its technique must be experienced in a way that recognizes the anatomical, physiological, and psychological connections and disciplines." (p. 96)

547. The student of dance "should be led consciously from the invariable type of actions that are predetermined by his structural and reflex organization to those responses that are individually modifable . . . . As he progresses, he will be able to experience and evaluate the accompanying feeling tones which are the contribution of the emotional nature." (p. 76)

548. The student of dance must "learn to be aware of muscular tensions, to discover in movement the manifestation of physical laws, and consciously to employ those laws if he is to develop a style in accordance with them." (p. 78)

549. "A student should be taught to teach himself. It is only as he is able, through his own effort to apply, to assimilate, and to ponder what he has learned that he is truly benefited. To attain genuine and convincing expression the creative mind needs to be permitted to organize and endow its material with a specific structure and individuality." (p. 97)

Holland, Norman. *The Dynamics of Literary Response.* New York, 1968.

550. Our major psychological reactions to literature are reactions to the fantasy (e.g., oral, anal, unrethral, phallic, oedipal, latent, and genital) and its displacements (e.g., certain kinds of defense as undoing, introjection, projection, identification with the aggressor) through language, form, structure, or content (pp. 1-62).

551. The literary work transforms fantasies into satisfying themes, that is, it structures and controls the content and our reactions, through (1) form-verbal or in the disposition of parts; (2) language-rhyme, rhythm or economy; and (3) meaning (pp. 104-191).

552. Response to a literary work in terms of its psychological impact includes involvement, evaluation, a resonance with myth and a conscious knowledge of it, identification, and affect--ranging from reassurance to blocking (pp. 193-307).

553. Involvement in a literary work is the state of concentration on the work to the exclusion of other things until there is a fusion of subject and object (pp. 63-102).

554. Form or meaning are weak criteria upon which to judge well a literary work because they do not explain why we like or dislike anything. Psychoanalytic criticism, however, explains the cause of a reaction and we can extrapolate from ourselves to others either whether the fantasy or its displacements in combination work towards happiness or whether they do not (pp. 193-224).

555. It is wrong to think of myths as being inherited or connate; what are connate are the fantasies which underlie myths and which myths formalize. Myths can work with or against our merger with the text, and the resonance comes from myth plus our conscious knowledge of it (pp. 243-261).

556. Identification with characters in literature is the process of giving them reality and recreating them. It is a process of projection and introjection (pp. 262-280).

557. Affect in a response to a literary work ranges from a feeling of resonance to a feeling of distance--from reassurance to blocking. It results from the fantasy and how it is managed (gratified or denied in whole or in part). The reader will like the work whose defense matches his own (pp. 281-308).

558. A teacher must develop student reading skills so they are automatic; he must help them move from fantasy to the verbal level to derive pleasure from verbal defense; he should give them meaning or the ways of finding meanings. A teacher can only give intellectual associations. He cannot give students fantasies or manipulate them and he cannot affect taste except to get the students to accept more (pp. 308-340).

Horst, Louis. *Pre-Classic Dance Forms*. New York, 1937.

559. The court dance was born of the union of patrician art of the south and the vigorous, sometimes plebeian art of the north. The dance truthfully reflected the life of the time (p. 2).

560. "The pulse and form of the Pavane combine to make an ideal accompaniment for any dance, subjective or objective, in which the mood desired is one of power, slow-moving strength, or extreme formality. The slow tempo of the music and the extreme gravity of the steps have also rendered this dance useful as a means of ridiculing eccentricities." (p. 16)

561. "Modern composers have not turned to the Allemande as they have to the other pre-classic forms" probably because of its essentially sentimental character. However, dance students should still "find this form useful for experiments with arm movements, and the projection of sentiment sans sentimentality." (p. 40)

562. Running plays an important role in the vocabulary of the modern dance, so "the Courante should prove a very useful medium for student investigation in such movement as leads to an interesting, formal and aesthetic development of running motives in dance composition." (p. 53)

563. The Sarabande holds the same position among 3/4 rhythms as does the Pavane among 4/4 rhythms, exhibiting the same characteristics of gravity, pride, solemnity and religious and processional austerity. Modern dancers have made much use of the form and "students of dance composition should likewise find [it] a grateful vehicle for choreographic ideas of serious, and also social import." (p. 60)

564. Although modern dancers have made little use of the Minuet form, the student of dance composition can use it best for development of a delicate satiric vein (p. 86).

565. The Gavotte, just as the Minuet, became devitalized and sentimentalized "due to their retention by the classic and romantic schools of music and dancing of the nineteenth century, whereas all the other forms were fortunately neglected and allowed to preserve inviolate for us most of their original distinction and beauty." (p. 93)

Horst, Louis and Carroll Russell. *Modern Dance Forms: In Relation to the Other Modern Arts.* San Francisco, 1961.

566. "The elements of music--melody, rhythm and harmony--are the most closely analogous to those of dance." (p. 30)

567. "The linear and spatial designs of modern painting, sculpture, and the new dance (each in its own way) were all strongly influenced by the urge to apprehend the cultural aspects of the art of the primitive, the archaic and the medieval periods that were reflected in these modes." (p. 32)

568. "The experimentation [in dance] away from rhythmic regularity was not only a desire for greater rhythmic freedom and variety, basically it was really a desire for greater fitness to contemporary life, a way toward a new realism, a truth in rhythmic action. It is this view of experimentation in musical rhythms that links it so closely to the contemporary dance's urge toward an honest employment of action-rhythms; rhythms which are based on physiological fact; a true and new realism arising from *action not attitude.*" (p. 41)

569. "Harmony is the physical element in music. And that is exactly what it is in dance: that inner physical, muscular consciousness which colors movement and gives it its particular quality." (p. 48)

570. "The modern dance turned away from the consonant platitudes and attitudes of the romantic dance and developed its own new speech based on the tensions, realistic expressionism, and inner significance of contemporary life and thought." (p. 48)

571. It is of importance that the dance student, especially the apprentice choreographer, consciously assimilate the primitive's directness, deriving dance movement from life experience (p. 59).

572. The archaic gives a strong feeling of design; its distortions are deliberate, its forms and mood slow. The contemporary artist feels very close to the abridgement and the abstraction of the archaic. "A complete physical awareness is basic to both the archaic style and the modern dance." (p. 70)

573. Movement in the medieval mood and style is distinguished by irregularity of rhythm and parallelism, giving an uneven, asymmetrical, oblique character to the dance design (p. 80).

574. In dance studies in the religious medieval period, the "head looks straight forward." In the romantic period, it drops forward and has a "tortured, two-dimensional quality." (p. 88)

575. Ours (the contemporary) is the age of the analytical approach, of introspection, and of the expression of inner feeling. (p. 89)

Introspection is expressed by inward-turning gesture and movement, leading inevitably to distortion. Introspective dance relates especially to the primitive; it may also be reminiscent of the medieval in its parallelism and weakness (p. 96).

576. "The cerebral choreographic study avoids all living forms and denies any personal emotions. It debunks sentiment. It depends on a conscious mechanical and abstract manipulation of space and rhythm--or geometrical and mechanical motions." (p. 107)

577. The Impressionist manner in dance is formless. It is the most difficult style of all for the dancer to work in. He must think mainly in fragmentation. One gesture is broken into by another, direction is constantly varied, tempo frequently altered, and so on (p. 136)

578. One way the dancer can absorb the simple mathematical conception of the basic rules of form is to work with Pre-Classical music: the Pavane, Galliard, Courante, Allemante, Gigue, and the Minuet (p. 23).

579. "Nothing has an aesthetic existence without form. No dance can be called a work of art unless it has been deliberately planned and can be repeated." (p. 23)

580. "The most deeply instinctual aesthetic form is the ABA: a beginning, a middle, and an end." (p. 24)

581. Thematic material should be stated simply and clearly at the outset, followed by manipulation of the movement elements of that theme through various devices. Before the tenets of strict form are broken the would-be choreographer should have a thorough understanding of these laws (p. 24).

582. Although the dancer may still employ symmetry, the aim is "to destroy the tyranny of the symmetrical in linear design; to use asymmetry as a truly new sppech." (p. 33)

Humphrey, Doris. *The Art of Making Dances.* New York, 1959.

583. Rhythm is the great organizer. Habits of accent form to hold an organism together, patterns of rhythmical shape lend sense and sensibility to life, and the unrhythmical mass of matter is anarchistic, chaotic, a menace to all organization." (p. 104)

584. Man has four sources of rhythmical organizations: the apparatus that produces voice and breath; the "partly unconscious rhythms of function," (e.g., the heartbeat); the propelling or motor mechanism--the legs; emotional rhythm (p. 105).

585. "In the human animal, the walk is the key pattern of fall and recovery, my theory of motion--that is, the giving in to and rebound from gravity . . . " (p. 106)

586. Life and dance exist between two still points: the seemingly motionless erect body and the horizontal or "last stillness." Life and dance, therefore, "form the arc between two deaths." (p. 106)

587. Motor rhythm derives from the motor mechanism, or legs and feet of the dancer. The "gravitational force that takes over in a walk . . . provides the beat potential." The downstroke, or footfall, may then be either reinforced by energy or softened by control (p. 106).

588. Breath rhythm in dance need not be expressed by the chest alone. "The idea of breath rhythm--the inhalation, the suspension and the exhalation--can be transferred to other parts of the body." (p. 107)

589. "The emotional rhythm may be cast into a breath rhythm, a motor rhythm or gesture sequences." Its chief characteristic is truth, or lack of artificiality. "Secondly, it is never in a monotone . . . emotion, by its very nature, fluctuates; hence the dramatic rhythmic pattern must show variation if it is to be convincing." (p. 108)

590. "Everyone responds to a beat, and a complex one at that, as long as he is able to discern the pattern . . . . If the rhythmic structure [of dance or a musical composition] is perceived, then a constant effort of the will is not needed to understand it, hence more ease and pleasure result than if a jumble of accent were presented . . . with the consequent need for close attention and an expenditure of nervous energy." (p. 107)

591. "The moderate pace, the workaday tempo is always rather chancy . . . To combine this grey area with other similar ones, I warn against too much of the moderate pace, too much symmetry, too-even rhythmic accents, too much horizontal design . . . . In short, stay away from the deadly middle." (p. 109)

Huyghe, Rene. *Ideas and Images in World Art: Dialogue with the Visible*. New York, 1959.

592. As a humanistic dialogue, art is inseparable from man and from the affairs of the human species (p. 8).

593. The three orientations of the artist are imitation, construction, and expression. The work of art comes from three sources: nature, or the original stimulus; the finished work of art; and the painter who mediates between the two (p. 95).

594. The only possible relationship between the visible world and a flat, two-dimensional representation of the world is that relationship established by the artist. Line and color remain line and color in one sense even though they are utilized for the purpose of resemblance (p. 101).

595. The work of art is organized around and exists through an image. This image is embodied in substantial form and is not merely in the mind (pp. 244-246).

596. A painting has a particular character which is a reflection of the painter's personality and his period. A painting's originality depends on how much it departs from information found in nature and from particular elements of the period or age (p. 250).

A painting does not have an explanation, only an essence. The spectator must savor this essence in order to experience the work (pp. 347-348).

597. We may reflect on works of art but not to the degree of excessive theorizing, reducing art to intellectual ideas alone. Ideas should be put in the service of art in order to grasp its potentials and true nature (p. 64).

Ionesco, Eugene. *Notes and Counter Notes*. New York, 1964.

598. "Drama is not the idiom for ideas, but lies in extreme exaggeration of the feelings, an exaggeration that dislocates flat everyday reality." (p. 26)

599. "The Comic is tragic, and the tragedy of man is pure derision." (pp. 20, 27)

600. In writing, the author must permit flow of imagination, free from secondary considerations of the play's popularity or a need to express an ideology (pp. 34-35).

601. The aim of drama is the expression of pure conflict, pure drama in its essential truth, and the reproduction of the "permanently destructive and self-destructive pattern of existence: pure reality, non-logical and non-psychological . . ." (p. 48)

602. The awareness that death has the leading role in life unites all mortals; the dramatist's expression of communal agony creates the true popular theatre (p. 49).

603. "A writer is not a teacher but an inventor." "Popular" theatre is a theatre of edification and political instruction for the bourgeoisie; the only universal drama is mythical drama, primitive and rich (pp. 30, 32, 38, 43-44).

James, Henry, "The Art of the Novel," *Criticism*, ed. Schorer, et. al. New York, 1948.

604. The novel should represent "reality" (not "verisimilitude") and, since reality is infinitely varied, there should be no limiting, dogmatic rules dictating the writing of it (pp. 45-49).

A novel is a living, continuous organism; every part (e.g. dialogue, description) should contain something of each of the other parts (passim).

"A novel is in its broadest definition personal, a direct impression of life: that, to begin with constitutes its value, which is greater or less according to the intensity of the impression." (p. 47)

605. "There is one point at which the moral sense and the artistic sense lie very near together, for a novel (art) is the reflection of a man's mind (which is moral)." (p. 54)

606. The artist should be "one of those people on whom nothing is lost." All other effects, including moral purpose, owe their success to the success with which the artist creates the illusion of life." (pp. 51-52)

607. Our criticism of a work begins with whether we like it. If we are not interested in the subject, we should not venture to criticize it (p. 51).

Johnson, Charlotte Buel. "Four Functions for an Art Teacher," *Improving the Teaching of Art Appreciation*, ed. David W. Ecker. The Ohio State University, 1966.

608. A teacher may function as critic, artist, curator, or historian in introducing the nature of art to secondary school students.

As *historian*, the teacher would lead students to an understanding of the historical significance of works of art. As *critic*, he would develop their ability to criticize and judge art. As *artist*, he would get students in the studio different media and styles to gain other insights into the history and appreciation of art. As *curator*, he would provide varied art exhibits and experiences in the school environment (p. 283).

Jones, Robert Edmond. *The Dramatic Imagination*. New York, 1941.

609. "All art in the theatre should be, not descriptive, but evocative." The artist who concerns himself chiefly with evocation will "triumph over the mechanics of theatre and for the time being become a poet." (pp. 81-82)

610. Theatre is a school in which we free ourselves from our own limitations. This is done by raising people to the level of theatre magic rather than reducing theatre (pp. 39-42).

611. "The error lies in our conception of the theatre as something set aside for talents that are purely literary . . . plays are wrought, not written." (p. 73)

612. Imagination, its extension and growth, is the primary essence of the theatre (pp. 69-83).

Kaelin, Eugene F. "The Existential Ground for Aesthetic Education," *Studies in Art Education*, VIII, i (Autumn 1966).

613. "a) 'Education' will mean any planned or controlled production of changes in behavioral patterns of human individuals; b) 'Aesthetic' will be interpreted to describe any phase of those activities involved in the process of creation and appreciation of works of art, whether the latter be restricted to those variously defined disciplines known as 'criticism' and 'art history' or the more loosely denominated area of human experience commonly referred to as 'enjoyment of the consummatory values to be found in any experience that is an experience' . . ." (p. 3)

614. "Why like Beethoven when the Beatles will do? Any attempt to justify our preferences in this matter by appealing to comparisons and contrasts is to miss the point that any experience may be aesthetic and that having the experience is a guarantee of its value."

"Let us start, therefore, where the students are, but let us make sure they come to an understanding of their experiences. Any criterion for judging these must be found in the experiences themselves, and this is what a good course in philosophical aesthetics should provide." (p. 8)

615. "Human knowledge--of any kind whatsoever--is determined by a response to the ordering of the qualities perceived within a sensory field. This pervasive quality of a situation . . . is intuitively felt as a modification of a previous subjective state. At this level of experience, moreover, we may be unaware of objects as such, and hence, of their abstracted or abstractable significance." (p. 8)

616. "We need not assume that the artwork of the student 'means' what the student wanted to express. If we are to communicate with him at all, we must start our criticisms with what he has actually expressed, with the quality of his ordering of qualities." In so doing we must avoid the 'affective fallacy.' We commit it when we assume that the significance of an ordering of qualities is our own reaction to that work of art as a purely 'subjective' phenomenon, determined by our own

private associations. The sentiment or mood of the piece in this way becomes falsely interpreted in the light of our own sentimentality." (p. 9)

617. The 'significance' of a work of art is guaged by its felt expressiveness, which is controlled by the ordering of perceived qualities. The aesthetic category applied to existence is openness. The critic (or teacher acting as critic) allows his perception to be guided by what he sees controlled by the student artist's ordered universe. The first criterion of aesthetic significance is to "allow the student the freedom of *his* expression; the second is to guarantee communication with a truly appreciative audience. To the openness of the student the teacher must be trained to respond with his own. Between the two is the common stimulus of the physical world." (p. 9)

618. "Aesthetic categories, when they work, serve to make explicit the implicit ordering of the artwork's context and any which succeed in this trick are valid for that experience. There is no danger of alienation of the critic from the artist as long as the second-level categories he uses are tested against the context of the experience in question--as long, that is, as openness continues to correspond to openness. The critic merely lays out the experience in terms of the categories applicable to the experience; he gives utterance to this interpretation and then may be led to an experience (the pervasive quality or the mood) of the piece he has interpreted." (p. 10)

619. "The teacher artist is concerned primarily with the universe of the student, of coming to an understanding of the student's expression, of guiding and of offering clear alternatives to the student's means and manner of expressing *himself*. The teacher's own reactions should profitably be limited to having the experience of the student's work and of suggesting meaningful alternatives. The measure of his success as an artist should be the student's success in expressing himself as an artist. And here as always, the way in which each is an artist is to be viewed as the way in which each overcomes obstacles in such a way as to turn them into means. Toward what? Toward the structuring of a uniquely significant universe of expression." (p. 11)

Kaelin, Eugene. "The Visibility of Things Seen," *An Invitation to Phenomenology*, ed. J. M. Edie. Chicago, 1965.

620. "The objects of criticism appear to the consciousness that lets itself be guided by the visual structures of the painterly universe." (p. 54)

621. "Total expressiveness" is constituted from the "sensuous surface" and, when present, the "represented depth." The latter may be further differentiated into ideas and images which may be associated with the represented depth (pp. 55-56).

622. "A painter paints to get his feelings clear. I need only add that a painter must think with his brush--or some other instrument for applying color pigment to some surface. If I am right, all the painter's expression emerges from this (physical) act; but if it does, it emerges only in the lived world of some viewer." (p. 57)

623. "When a painter is successful, whether figurative or not, he succeeds in presenting on the sensuous surface of his work the same kind of tension produced in the organism's phenomenal field when it first became aware than an object exists." (p. 40)

624. "A painting whether it is figurative or not, always presents a sensuous surface, and an aesthetic object is the object perceived." (p. 45)

Kaplan, Max. *Foundations and Frontiers of Music Education.* New York, 1966.

625. Esthetic knowledge may be differentiated from assumptive and analytical knowledge primarily on the basis of the subjectivity of the esthetic, which cannot lend itself to generalization or objective verification. The esthetic is "undefinable in any other terms of communication or meaning known to man." (p. 20)

626. The educator in creative fields promotes a conducive atmosphere, displays the masterworks of others, systematizes the needed skills, and evokes the pupil's resources to the degree that they know themselves and the world in greater depth (p. 20).

627. Social change requires that basic values remain as anchors unifying the known and the unknown. The unity may be translated as *insight* or *meaning* (p. 26).

628. Art . . . is a source of knowledge about the world; it is a valid end end, relatively independent of mind, man, or society, and culture (p. 26).

629. "The only logical position that music education has for its place in the school rests in this: the *uniqueness* of music and art from other experiences in the school relies on the most undefinable of its functions." (p. 45)

630. The ideal goal of music education is to influence the pupil toward the free and independent function called the esthetic, not overlooking, however, the social function (pp. 49-50).

631. "The overriding purpose [of music education] is to expose the child to a full experience with the ingredients of music, which he can understand, and with the feeling for music, which he cannot and need not [understand]." (p. 52)

632. At the adolescent level, . . . the esthetic functions must be furthered within the framework of the youth culture. The social considerations are enormously important, but secondary to the esthetic. The music educator must be sensitive to the interplay of these two functions, and how each musical activity lends itself to the elements of each function (pp. 52-55).

Kepes, Gyorgy, ed. "Introduction," *Education of Vision.* New York, 1965.

633. Today man lives in a second environment, separated from nature, which is artificial, imitative, and often possesses little visual integrity. Therefore, regaining and re-educating our visual sensibilities is an essential task in order to live harmoniously with the physical environment, with other men, and with ourselves.

Man's structuring of visual signals received from outside himself through forming processes determines to what extent man achieves rapport with his world (pp. i-iv).

634. The artistic process is a forming and ordering of visual images which express sensibilities, communicate concepts, and have an internal functioning organization which is more than the sum of its parts.

"The basic characteristic of any artistic expression is the ordering of a visual impression into a coherent, complete, living form." (p. ii)

635. A central task of our time is the development of visual sensibility or the education of our vision in order to be able to see more fully. "For this we need, first, to systematize our knowledge about the role of vision; second, to find competent methods of developing it; and third, to map the concrete territories where creative vision is to be applied."

Response to our visual environment must be heightened and extended in order to more fully sensitize us to the magnitude of visual and responsive possibilities (pp. ii-iii).

Knieter, Gerard L. "Musicality is Universal," *Music Educators Journal*, LIV, iii (November 1967).

636. The inherent ability to respond to music is called "musicality." Musicality develops gradually through an imperceptible cyclic movement, so that music can be taught, learned, and enjoyed by all people at every stage of their development. (pp. 46-47).

As "musicality" develops, four stages become apparent:

1. Receptivity: the most basic stage, heavily emotional and associative.
2. Understanding: a differential stage at which intellect is added and musical knowledge accrues through formal study and informal experimental insight.
3. Explanatory: an analytic stage, achieved when one can explain compositions through structure, historical context, and style.
4. Synthetic: a restructuring stage which synthesizes emotion, insight, intuition, and the ability to generalize. (pp. 48, 113-115).

637. Integration occurs when there is an emerging systhesis of the total musical personality, when there is a reciprocal interaction, in depth, between the individual and the music (pp. 115-116).

Koner, Pauline. "Intrinsic Dance," *The Modern Dance: Seven Statements of Belief*, ed. Selma Jeanne Cohen. Middletown, Connecticut, 1965.

638. The work of the artist (the dancer) must have a view-point integrating the subjective and the objective (p. 82).

639. Dancing is a medium for transferring experience. "The body sends a message from a giving muscle to a receiving muscle; the spirit sends a current of emotion to a receiving emotion." (p. 82)

640. "If you [the dancer] listen to yourself, to the throbbing pulse of your body, to its breathing, to the inner singing, you find an entirely different color in your movement than if you are listening to a number." (p. 78)

641. "When movement is derived from gestures, the design, the dynamics and the shape of the movement take on an entirely different look." (p. 85)

642. Gesture themes may be found in real sources or factual images. In a "teaching theme" for a blind person, for example, these may be in "the touching of space, the sense of an object in the hands, like the sense of the roundness of a bowl . . . the movement of 'feeling into the unknown.'" (p. 85)

643. The function of an artist is to explore all levels of human emotion and experience and "to distill this into the best conscious form that he is capable of . . . to share this experience with an audience, to illuminate and transcend a particular moment in time . . . to reach men's hearts, to reveal to them that they are more than they think they are, to strip away the layers of veneer so they can look at themselves . . ." (p. 79)

644. "There are certain root manifestations that are indigenous to particular emotions, and all intrinsic artists draw upon them." Through these elemental symbols, artist and audience share experience (p. 87).

Krieger, Murray. *The New Apologists for Poetry*. Bloomington, 1963.

645. Two primary considerations in discussing the poetic act are the poet's relation to his material and his relation to language (pp. 22-24, 69).

646. Any theory of the creative process must see the aesthetic object as organic, and that the poet discovers what he is creating as he is creating.

Any theory of the creative process must take into account [different] conceptions of the aesthetic object (p. 70, passim).

647. "The poet cannot hope to have fresh insights into experience unless he has the ability to bend to the service of these insights the medium by means of which they are to take shape." (p. 67)

648. The literary work is both referential and non-referential. It is an object which has its origin in and relates back to "the outside world"; it is at the same time a closed system, linguistically self-contained, which controls experience and meaning (pp. 131, 135, cf. 22).

649. A poem can generate a unique aesthetic experience which is "integrated, disinterested, even selfless." This may be attributed to the paradoxical referential and non-referential qualities of a poem (pp. 199-201).

650. To use the resources of history is not to fall into the error of the relativist who assigns poetic value to the standards of a particular age. Rather, these resources help the reader to uncover the structure and values which do inhere in a work and which we might not otherwise perceive because of a possible lack of sensibility, impartiality, and knowledge (pp. 158-162).

Laban, Rudolf. *The Mastery of Movement*. London, 1960.

651. Movement permeates miming, dancing, acting, and singing, and in fact, all life and all artistic activity. Movement is "life as we know it." (p. 95)

652. There are three strata of human effort expression: 1) the working motions of daily life; 2) the winks, nods, cries, etc., that often substitute for or accompany speech; 3) the dynamic arts of acting, singing, and dancing (p. 90).

653. "The world too deep for speech, the silent world of symbolic action, most clearly revealed in ballet, is the answer to the inner need of man. If there were nothing in us that could respond to this strange world, no one would ever want to witness ballet or dance." (p. 91)

654. True symbolic action is not the imitation or representation of ordinary actions, i.e., to perform as if chopping wood, embracing, etc. "Such imitations of everyday acts may be significant, but they are not symbolic." Yet in moments of emotion, man often performs strange and inexplicable movements. Curiously enough, he may move with the same actions that he uses in chopping, pulling, etc., "but these actions appear in specific sequences having shapes and rhythms of their own." (pp. 92-93)

655. Although an actor may be loath to admit it, the fact is that the spectator of a play "derives his experience from the artist's movements." (p. 93)

656. "It has been found that bodily attitudes during movement are determined by two main action forms. One of these forms flows from the centre of the body outwards, while the other flows from the periphery of space surrounding the body inward to the centre. The actions underlying these movements are those of 'gathering' and 'scattering.'" (p. 87)

657. "In principle a symbol does not mean anything definite, but it can call up a variety of images in the spectator." (p. 90)

658. "The absolute congruity of man's working movements and his expressive movements is a staggering revelation." (p. 99)

659. There are certain motions basic to both work and emotional expression--such as "pressing, thrusting, wringing, slashing, gliding, dabbing, flicking, and floating." These actions are also expressed through the speaking voice: e.g., it is possible to say "no" with a pressing action or with a thrusting one, etc. (p. 100).

660. "Now in our time the industrial revolution has given new concepts of aesthetic beauty to all the arts, for the newly acquired knowledge of the workers' movements has led to a fresh mastery of movement on the stage." (p. 99)

661. "The feel of movement, is in these two poses [attitude and arabesque], concentrated on the symbolism which the shapes of space reveal to people sensitive to such impressions. In a state of concentrated inner attention almost everybody is sensitive to such impressions. Experience of the symbolic content and significance must be left to the immediate comprehension of the person who watches the movement." (p. 91)

662. The actor-dancer must know how character is mirrored in gesture, voice, and speech. He must know how, through these movements, to communicate the ideas of a playwright or choreographer to an audience. He should train his body and voice, learn how to control his own movement habits. He observes and studies motion and then tries to "condense phrases of effort into definite rhythms and shapes." (p. 94)

Langer, Susanne, K. *Feeling and Form.* New York, 1953.

663. *The* piece of music is "an organically developed illusion of time in audible passage."

The piece of music defined as "an organically developed illusion of time in audible passage," requires real, not imagined hearing (pp. 134-135).

664. Proper music making involves an "ardor for the import conveyed." As such it is differentiated from self-expression. Artistic utterance strives to convey the import clearly and completely, while self-expression or personal utterance contents itself with half-articulated symbols (p. 141).

665. The real basis for music appreciation is the "recognition of forms in virtual time, charged with . . . the ways of feeling." (p. 148)

666. Performance is as creative as composition. Each performer must decide what each tone will sound like, an endeavor requiring inward hearing (p. 139).

667. Performers who focus upon the form of the work and not personal catharsis can fully give themselves to the performance (p. 145).

668. There is a parallel between vocal and instrumental contributions. The voice is developed instrumentally while instruments, which possess the mechanical ease of performing runs, trills, and leaps, but lack utterance, attempt to produce vocal quality. The voice [ironically,] "executes," the instrument "sings." (pp. 141-144)

669. "As long as personal feeling is concentrated on the musical content, i.e., the significance of the piece, it is the very nerve and 'drive' of the [performer's] work." (p. 145)

670. The first principle of musical hearing is to experience the primary illusion, not to distinguish its separate elements.

Listening is an art and a talent which can be improved through exercise.

Focused listening is crucially important, for without attention and concentration, passive hearing may result.

Whatever the listener can do to improve concentration and sustain the primary illusion is helpful and educative. Singing, following the score, or reverie are all acceptable but only to the point that they reinforce and expand one's musical appreciation of the performance.

Listening is the primary musical activity (pp. 147-148).

671. [Music appreciation classes] should promote and train the ability to listen for "the consistent movement and . . . the commanding form which makes [a] piece an inviolable whole." (p. 147)

672. Art is the creation of forms symbolic of human feeling (passim).

673. "The primary illusion of an art is something created and created at the first touch." (p. 174)

674. "The primary illusion of dance is a virtual realm of Power--not actual, physically exerted power, but appearances of influence and agency created by virtual gesture." Virtual gesture is the basic abstraction out of which the dance illusion is built (p. 175).

675. "The recognition of a true artistic illusion, a realm of "Powers' . . . lifts the concept of Dance out of all its theoretical entanglements with music, painting, comedy and carnival or serious drama, and lets one ask *what belongs to dancing* and what does not. It determines, furthermore, exactly how other arts are related to the ancient balletic art, and explains why it is so ancient, why it has periods of degeneration, why it is so closely linked with amusement, dressing-up, frivolity, on the one hand and with religion, terror, mysticism and madness on the other." (p. 184)

676. Since gesture is the basic abstraction upon which the dance illusion is built, then motion itself--a physical reality and therefore a "material" for dance--must be transformed into gesture in order to function as a symbolic form (p. 174).

677. In actual life, gesture functions as signals or symtoms of desires, etc. It is always spontaneously expressive, but it is not art. Only when a movement taken from life is "*imagined*" and performed apart from its original context can it become a possible dance gesture--a free symbolic form (pp. 174-175).

678. "Virtual gestures are not signals, they are symbols of will. The spontaneously gestic character of dance motions is illusory; the 'powers' (i.e., centers of vital force) in dance are created beings--created by the semblance gesture." (pp. 174-175)

679. "Gesture is vital movement; to the one who performs it, it is known very precisely as kinetic experience, i.e., as action, and somewhat more vaguely by sight, as an effect. To others is appears as a visible motion but not a motion of things, sliding or waving or rolling around--it is *seen and understood* as vital movement. So it is always at once subjective and objective, personal and public, willed (or evoked) and perceived." (p. 174)

680. The movement of a dance must appear to come from feeling, but this feeling itself is a created element. "It is *imagined feeling* that governs the dance, not real emotional conditions." (pp. 177, 182)

"The dancer's actual gestures are used to create a semblance of self-expression, and are thereby transformed into virtual spontaneous movement or virtual gesture." (p. 180)

681. The feeling created in a dance seems to be coming from beyond the dancer--as if natural or supernatural power were expressing itself through him (p. 182).

682. In watching a group dance, one does not see "*people running around*" but the dance driving this way and that--spreading out, being drawn in, and so forth. The relationship between the dancers is more than a spatial one, it is a relation of forces. Yet, although these forces may appear to be physical ones, they are in reality virtual powers, "felt energies." The prototype of such energies is not the "field of forces" known to physics, but "the subjective experience of volition and free agency, and of reluctance to alien, compelling wills." (pp. 175-176)

683. "The comprehension of dynamic relations starts from our experience of effort and obstacle, conflict and victory or defeat." The conception of similar impulses and forces being inherent in nature and in objects is "a myth, built of the most primitive symbol--the body. . . ." (p. 188)

684. Man's first recognition of divine or semi-divine Beings or "Powers" is through a feeling of personal power, and his first representation of

them is "through a bodily activity which abstracts the sense of power from the practical experiences in which that sense is usually an obscure factor." This is dancing. "The dance creates an image of nameless and even bodiless Powers filling a complete autonomous realm a 'world.' It is the first presentation of the world as a realm of mystic forces." (p. 190)

685. "In the early stages of human thought when symbol and import are apprehended as one reality, this image [of a world of vital forces] is the realm of holiness; in later stages it is recognized as the work of art, the expressive form that it really is. But in either case the several dance elements [rhythmic, mimetic, musical, etc.] . . . establish, maintain, and articulate the play of 'Powers.'" (p. 193)

686. Whatever mimetic or dramatic motifs enter a dance, "they are formalized and rhythmicized by that very impression." (pp. 193-194)

687. "Free dance movement produces, above all (for the performer as well as the spectator) the illusion of a conquest of gravity, i.e., freedom from the actual forces that are normally known and felt to control the dancer's body." It is the conquest of material resistance that--in different forms--is a phenomenon common to all the arts (p. 194)

688. Dance which has significance primarily for the people engaged in it is necessarily ecstatic. The dancers are lifted "out of themselves," perhaps with the aid of drugs, drink, fasting, hypnotic rhythms--or by the act of weaving the "magic circle" of dance that separates the sacred from the profane sphere of existence, thus elevating the dancers to the status of spirits. The dancer "sees *the world in which his body dances*, and that is the primary illusion of his work; in this closed realm he develops his ideas." (pp. 191, 196, 197).

689. Today, dance as activity (except as felt by the professional dancer) is experienced mainly in the form of social dance, an amateur

pursuit; it transports the participant not from a profane to a sacred state, but from "reality" to a "realm of romance." (pp. 201-202)

690. The presence of an audience, whether at a tribal gathering or in a modern theatre, generates a new purpose in dance: "to break the beholder's sense of actuality and set up the virtual image of a different world; to create a play of forces that *confronts* the percipient, instead of engulfing him, as it does when he is dancing . . . " (p. 200)

691. The aim of the dance as spectacle is "to make the world of Powers visible." This dictates new techniques, since every kinesthetic element "must be replaced by visual, audible, or historical elements to create a comparable ecstatic illusion for the audience." (pp. 199-200)

692. Powers become apparent in a framework of time and space, but these dimensions are not actual. In dance, both space and time are created elements, i.e., virtual forms. They serve the primary illusion--occasionally standing on their own as secondary illusions (p. 197).

693. Whatever elements enter into dance become subservient to the dance illusion and enter "in radical artistic transformation: its space is plastic, its time is musical, its themes are fantasy, its actions symbolic" (p. 204).

Langer, Susanne K. *Philosophy in a New Key*. New York, 1942.

694. Music is primarily non-representational. The pure form music exhibits is its very essence. Music formulates and represents feelings, emotions, moods in such a way as to present a "logical picture" of the sentient, responsive life (pp. 177-178).

695. Music has no literal meaning. It presents forms and feelings which thwart translation into language. "Not communication but insight is the gift of music." (pp. 189, 199, 207)

696. The composer expresses his knowledge of human feelings--"how they go"--and not how or when that knowledge was acquired. He can indicate as well as articulate subtle complexes of feeling that totally escape language (pp. 188-189).

697. Though music is a symbolic form, its symbolism is unconsummated. Articulation and expressiveness are music's life; meaning is not fulfilled (p. 204).

698. Through one's response, one may "know" something that he cannot even name. Musical response is a non-verbal, subjective reaction to human feelings which have been articulated through tonal patterns (pp. 176-178, 198-204).

Langer, Susanne K. *Problems in Art.* New York, 1957.

699. 1) No rule can govern any two of the arts. 2) No technical device or corresponding material can generally be taken from one to another. 3) But there are comparable created forms (p. 88).

Each art is autonomous regarding what it creates (plastic arts-visual space, music-audible time), its principles of creation, its scope and possible materials (pigments-painting, tones-music). However, when no more distinctions can be found, the organizing devices (intersecting forces, great rhythm, etc.) reveal principles of dynamic form (unity, expressiveness, etc.) (pp. 78-79).

700. All arts create forms to express the "life of feeling" by the same principle. However, each art has a special dimension of experience which gives a kind of image of reality (i.e., "primary apparition").

Each art is defined by its "apparition," not by its material or technique. For example, the primary apparition in a painting begins with the first stroke in the creation and organization of pictorial space. In music, it is in a given dimension of "virtual time," where its created forms move.

The "primary apparition" of one art may be secondary for another. For example, two arts may be conjoined when a poem is set to music providing a song. However, music ordinarily "swallows" words, thus the poem disappears in the song. The principle of assimilation also applies in that dance commonly assimilates music (pp. 180-184).

Langner, Lawrence. *The Play's the Thing*. New York, 1960.

701. "Mankind, well knowing that the theatre is a world of make-believe, nevertheless partakes of the pleasure and sorrows of this imaginary world as if it were better than the world of reality, which indeed it often is." And the kingpin in humanity's love of the theatre is the playwright (pp. 17-19).

702. The playwright functions as an individual artist in the writing of his play--once it goes into production he learns "that the theatre is a co-operative art . . . and that his work is only partly finished." Playwriting is the most difficult of the writing arts, "not only because of the actual writing of the play itself, but also because of what takes place after it is thrown to the lions of the theatre in the form of director, producer, actors and all the other collaborators . . ."
(pp. 31-33)

703. The theatre is as large as life, if not larger, and almost any part of life can find a place on the stage. Whatever subject the author is writing about successfully, what he has to say about it may be affecting his times (pp. 26-27).

704. "Good scenery for a play should never fail to whisper to the audience unconsciously that it is looking at theatre scenery--but the scenery should whisper and not shout." (p. 155)

705. The young playwright of today who intends to introduce new forms in the theatre "should be thoroughly familiar with the old forms." He should have a knowledge of construction and its terminology, including the following: scene, suspense interest, form, unity of time and place, opening exposition, opening scene, and prologue. However, what the playwright "garners from life itself is the best education for the writing of plays." (pp. 23, 116-131)

Lanier, Vincent. "An Experimental Course in High School Art Appreciation," *Improving the Teaching of Art Appreciation*, ed. David W. Ecker, The Ohio State University, 1966.

706. Projected instruction in art appreciation would investigate both man's response to art and the varied expressions of art available in society, on the level of the student's own present involvement in the arts.

The process of organizing a course to exploit the student's own initial aesthetic responses as the basis of its content is described as "canalization." (p. 282)

Lauterer, Arch. "On Dance in the Theatre," *Impulse* (1959).

707. The essence of theatre is not primarily conversational, it is action in speech and movement (p. 39).

708. Dance, instead of being used as a contributory art, to "decorate" stories--as it is in the musical comedy--could "again become the actual current of theatre," transforming contemporary drama "from a conversational, neatly boxed affair into a drama of mobility and power . . ." (p. 39).

709. The picture-box stage may be well suited to the slice-of-life presentations of realistic drama, but such a stage "enforces a certain perspective on every spectator; it frames and organizes vision in a specific way, a way entirely antagonistic to dance." (pp. 39-40)

710. "Dance and decor are mutually exclusive forms, for, after all, the substance of dance is activity and activity cannot tolerate decoration." Only when activity has been formalized, reduced to pictures of activity, codified [as in ballet], can decor be used as a background for dance (p. 40).

711. In a modern dance work all sets and props influence movement and the perception of it, therefore, the designer for modern dance must not "decorate;" he must "show dance happening." (pp. 40-41)

712. Light is the greatest ally of the designer of dance. "Light and movement exist on the same terms--first, they both live in time; second, they move through space; third, they vary in texture; and fourth, they arouse emotional response." (p. 41)

713. The picture-box stage tends to make dance look two-dimensional as it moves upstage, and modern dance is "an inherently three-dimensional art. It is composed and perceived in the round." (p. 40)

714. Dancers and choreographers should realize that contributing "numbers" to musical comedies is not the best way of gaining acceptance for modern dance. Rather, the practice only strengthens the false idea that dance is "a contributory rather than an organic theatrical art." (p. 39)

Leavis, F. R. "A Reply [to Rene Wellek]," *The Importance of Scrutiny*, ed. Eric Bentley. New York, 1948.

715. A literary critic, who is concerned with concretion, must be distinguished from a philosopher who is concerned with abstractions. The critic does not introduce an abstract evaluation norm from the outside, but makes value judgments about a work out of a "completeness of possession" and "fullness of response;" the philosopher is all too often interested only in the "message" of poetry and tends to ignore the working of the poem as a poem (pp. 30-32).

716. "Traditions, or prevailing conventions or habits, that tend to cut poetry in general off from direct vulgar living and the actual, or that make it difficult for the poet to bring into poetry his most serious interests as an adult living in his own time, have a devitalizing effect." (p. 34)

717. "The ideal critic is the ideal reader . . . the reading demanded by poetry is of a different kind from that demanded by philosophy." Words in poetry invite us not to "think about" and judge, but to "feel into" and "become." (pp. 31-32)

718. "The business of a literary critic is to attain a peculiar completeness of response and to observe a peculiarly strict relevance in developing his response into commentary." (p. 32)

Leavis, F. R. "Coleridge," *The Importance of Scrutiny*, ed. Eric Bentley. New York, 1948.

719. Theorizing not carried through in practical criticism awes the student and gives "an excited sense of enlightenment" rather than an "improved critical practice or understanding." (pp. 78-79)

Leavis, F. R. "Matthew Arnold," *The Importance of Scrutiny*, ed. Eric Bentley, New York, 1948.

720. The best work of a literary critic may be said to come from an intelligence that is informed by a mature and delicate sense of the humane values and that can manifest itself directly as a fine sensibility (p. 91).

721. Poetry as "criticism of life" means to remind us of "the nature of the criteria by which comparative judgments are made." This is directly opposed to the doctrine of Art for Art's Sake (p. 92).

722. "The evaluation of poetry as 'criticism of life' is inseparable from its evaluation as poetry; . . . the moral judgment that concerns us as critics must be at the same time a delicately relevant response of sensibility; . . . we cannot separate the consideration of 'greatness' from the consideration of 'genuineness'" (or absolute sincerity) (pp. 94-95).

Lee, Vernon. "Empathy," *Problems in Aesthetics: An Introductory Book of Readings*, ed. M. Weitz. New York, 1959.

723. The phenomenon of empathy has a physiological origin. The idea evoked by an object has been accumulated in the mind and then transferred to the object. (p. 621).

"What we are transferring (owing to that tendency to merge the activities of the perceiving subject with the qualities of the perceived object) from ourselves to the looked at shape of the mountain, is not merely the thought of the rising which is really being done by us at that moment, but the thought and emotion, the *idea of rising as such* which had been accumulating in our mind long before we ever came into the presence of that particular mountain." (p. 623)

724. "Empathy . . . helps us to many valuable analogies; and it is possible that without (it) . . . human thought would be without logical cogency, . . . (and) poetical charm." (p. 625)

Leonhard, Charles. "The Next Ten Years in Music Education," *Council for Research In Music Education.* Bulletin No. 7 (Spring 1966).

725. The trend (in some of the recent developments in education) is to stress the formation of basic concepts and principles in a subject area, instead of requiring the accumulation of information or data (p. 15).

726. The structure of the discipline itself should determine the organization of the course content (p. 15).

727. The experiences of the pupil focus upon the solution of problems which differ in degree, but not in kind, from those that occupy the expert (p. 15).

728. Curriculum experts and well-qualified general teachers are needed to produce and guide a program which makes music an intelligible, influential, and interesting area of study (p. 15).

729. The purpose of the music program is to develop significant musical competence, understanding and knowledge. At the center of the program is the musical experience itself, which is, unfortunately, often neglected by teachers (pp. 19-21).

Leonhard, Charles and Robert House. *Foundations and Principles of Music Education*. New York, 1959.

730. Man needs to transform his experience symbolically.

All experience is accompanied by feeling, and music is expressive of this life of feeling. Music's import is not fixed, but wholly subjective.

Aesthetic experience grows from and is related to ordinary experience (p. 100).

731. The job of music education is to develop the aesthetic potential of every person to the highest possible level. Emphasis must always be upon *musical*, not extramusical values.

"The music-education program should be primarily aesthetic education." (p. 101)

732. When an artist fashions a piece of music, "he is expressing his conscious concept of man's experience embodying the rhythm of struggle and fulfillment. The object is both the result of such experience and the expression of the experience . . . " (p. 79)

733. Works of art present no self-sufficient, final conclusion. The aesthetic experience does not depend upon our finding the "hidden message" but instead on our perceiving and undergoing in ways similar (but not identical) to what the artist perceived and underwent through the act of creation (pp. 80-81).

734. Musical responses may be unmusical (associative, extramusical imagery) or musical (intramusical, including, at times, elements of technical, critical) (p. 87).

735. Within the realm of musical response, levels and degrees of subtlety vary, but all have one common feature: "they rely on human responsiveness to tonal materials and to tonal patterns . . ." (p. 88)

736. "Through aesthetic education (the pupil) finds self-realization, insight into life values which are timeless, culturally significant, and personally satisfying." (p. 99)

737. Musical education must aim to produce musical independence, not by emphasizing the social, extramusical ramifications, but by stressing musical experiences intramusically valuable (p. 101).

Limon, Jose. "An American Accent," *The Modern Dance: Seven Statements of Belief,* ed. Selma Jeanne Cohen. Middletown, Connecticut, 1965.

738. Dance should go beneath formalism, technical virtuosity, and surface to probe the human entity and the gesture that speaks of man's humanity (p. 23).

Lloyd, Margaret. *The Borzoi Book of Modern Dance.* New York, 1949.

739. "The need of expression, together with the common instincts of rhythm and of religion, is the basis of dance." (p. xviii)

740. In dance man expresses "what is deeply felt, often unexplicable and unavowed, what is otherwise unutterable . . ." (p. xviii)

741. All forms of dance are expressive. Modern dance differs in the "why and what and how" of its expression (p. xviii).

Like modern painting and modern music, it is a new development of an old art--growing out of what has come before and subject to constant change. "It is, specifically, the continuous opening of new paths for the expression of the human spirit through the human body." (p. xvii)

742. People express feeling through the body involuntarily. "Modern dance puts these common involuntary movements . . . into voluntary rhythmic movement." (p. xix)

743. "Where other forms are content to imitate nature, modern dance discloses nature, particularly human nature--the inner nature of man." (pp. xviii-xix)

744. "Where primitive forms are semiconscious expressions of the conscious and the unconscious through the body, modern dance consciously uses the body to express states of consciousness and . . . unconsciousness." (pp. xviii-xix)

745. The chief difference between modern dance and classical dance lies in the torso, which exhibits a more subtle and complicated flexibility. The muscular control is centered in the pelvic girdle. There is no arbitrary turnout (p. xx).

746. "Modern dance is a matter of dynamic volume rather than of presentation solely on the frontal plane, of mass more than line." (p. xx)

747. "Being more concerned with the abstraction of things felt than with the pictorial representation of things seen, it chooses broken rhythms, off-balances, the casual appearance, the imperfect cadence, in preference to what is smooth and formal and regular." (p. xx)

Lukacs, Georg. *The Historical Novel.* Boston, 1963.

748. Certain historical conditions (nationalism, rapidly succeeding political and social transformations) are responsible for the appearance of the historical novel. The extension of the historical novel into a picture of the present has ultimately social and historical rather than aesthetic causes (pp. 22-23, 27-28).

749. The historical novel should faithfully portray the spirit of the times (e.g., morality, heroism, capacity for sacrifice, etc.) by dramatic intensification of events and characterization in an epic framework. (p. 40)

Important characters in a historical novel should represent "social trends and historical forces." The crises in their lives are interwoven with the crises of the age. Great figures, when not central figures of the story, are neither trivialized nor romanticized since this only impoverishes actual history (pp. 34-35, 37-39).

750. "What matters . . . in the historical novel is not the retelling a great historical events, but the poetic awakening of the people who figured in those events." (p. 42)

751. "A total historical picture depends upon a rich and graded interaction between different levels of a response to any major disturbance of life. It must disclose artistically the *connection* between the spontaneous reaction of the masses and the historical consciousness of the leading personalities." (p. 44)

752. A great historical writer will show the human greatness which is liberated by a critical historical event. He must believe in "historical necessity" (that what happened had to have happened because of the political and social situation) and when being *historically faithful*, reveals this through "(the passionate) actions of individuals." He should not modernize the psychology of the characters (pp. 59-60).

753. In comparing the epic novel with the historical novel one finds that in the epic the important figure is central, "eminent and all-embracing," and the world and moral order is static. In the historical novel the hero is a minor character, "decent and average," and the world and moral order changes (p. 36).

MacMurray, Foster. "Pragmatism in Music Education," *Basic Concepts in Music Education,* 57th Yearbook of NSSE, Part I (1958).

754. "The aim of music education is: to help everyone to further awareness of patterns of sound as an aesthetic component in the world of experience; to increase each person's capacity to control the availability of of aesthetic richness through music; and to transform the public musical culture into a recognized part of each person's environment." (p. 41)

755. "Before (the performer) can create a good sound, he must know what to listen for; he must have a *prior* ideal construct against which to measure his produced patterns of sound and such familiarity with the perfection of aesthetic content that he can tell how much of it he is realizing,

and how much correction of the initial production is needed to bring the total to an acceptable level of realization . . . this slowly forming ideal must always *precede* his capacity to realize it." (p. 46)

756. "We cannot rely upon instruction in performance skills per se as a means to full understanding of musical content . . . whatever the values of musical performance might be, we must recognize that performance is not a *primary* means to development of aesthetic sensitivity." (p. 47).

757. "The artistically objectified emotion is not the listener's emotion. It is the emotion of a protagonist in a story, and what the listener experiences is a less easily named feeling, similar to but not the same as the original joy or sorrow. For such reasons, it is more accurate to speak of musical experience as essentially an experience of feelings rather than of emotions." (p. 60)

758. "A music teacher should neither attempt nor expect to teach his pupils a new and stronger liking for music . . . a teacher's job is only to show his pupils what is to be found in music when obstacles to perception are removed and when the learned capacity to attend and to hear has been developed . . . to help pupils become sensitive to the less obvious, the less immediately evident, qualities which only training can bring into experienced awareness." (p. 43)

759. "For educational method, the general recommendation is to create and hold interest, which is more a matter of finding a resistance or a conflict than of finding pleasure." (p. 51)

760. "A knowledge of musical structure, and of theory generally, is educationally useful because it *changes the objects perceived in music*." (p. 55)

Mager, Robert F. *Preparing Instructional Objectives.* Palo Alto, California, 1962.

761. "An objective is an *intent* communicated by a statement of what the learner is to be like when he has successfully completed a learning experience. It is a description of a pattern of behavior (performance) we want the learner to be able to demonstrate." (p. 3)

762. To write a meaningful objective requires that one not only specify what the student will be doing, in terms of terminal behavior, but also the conditions that will be imposed "upon the learner when he is demonstrating his mastery of the objective." (p. 26)

"A statement of instructional objectives is a collection of words or symbols describing one of your educational *intents*." (p. 12)

763. "An objective will communicate your intent to the degree you have described what the learner will be DOING when demonstrating his achievement and how you will know when he is doing it."

"To describe terminal behavior (what the learner will be DOING):
a) Identify and name the over-all behavior act.
b) Define the important condition under which the behavior is to occur (givens and/or restrictions and limitations).
c) Define the criterion of acceptable performance." (p. 12)

764. "The clarity of a written objective in defining a desired outcome may be tested by comparing the degree to which another competent person selects successful learners (in terms of the objective) to that of the objective writer." (p. 12)

Marantz, Kenneth. "The Work of Art and the Object of Appreciation," *Improving the Teaching of Art Appreciation*, ed. David W. Ecker. The Ohio State University, 1966.

765. Art appreciation refers to the action of comprehending works of art with knowledge, judgment, and discrimination and also with critical and emotional awareness of their aesthetic values.

Art appreciation may be divided into six pedagogically useful categories. Analytic categories are: Identification, Description (literary, technical and formal), and Context. They refer to qualities which tend to be abstractable upon direct sensory observation or on supplementary reading. Synthetic categories are: Association, Criticism, and Friendship. They refer to qualities which exist in relation to a specific observer (pp. 282-283).

Martin, John. *American Dancing*. New York, 1936.

766. The idea that modern dance is an art of self-expression also works against an understanding of it. The selfhood of the artist is merely the instrumentality through which he presents his ideas, not the content of his art (p. 99).

767. Every sensory impression prepares the body for muscular movement, so every contact with the outside world becomes a part of experience only in terms of movement (p. 110).

768. The margin between the spectator's experience and what the artist wants him to experience determines the degree of departure from naturalism, i.e., the distortion and/or the abstraction. Too small a margin causes little or no reaction; too large a margin can annoy or antagonize. The academic dancer relies on the small margin and the modernistic dancer on the larger margin (p. 115).

769. Although preparation and expectation increase enjoyment, it is better to come to a dance performance without either than to come prepared to expect the wrong thing (p. 124).

Martin, John. *Introduction to the Dance*. New York, 1939.

770. "Good art speaks directly from its creator's emotions to our own, provided that our native response mechanisms are in working condition, and this kind of contact constitutes the only real experience of art." (p. 14)

771. In approaching dance, reading alone is not sufficient. One must see all kinds of performances of the living art, and, if possible, practice some aspects of it. There is "nothing so potent for a full grasp of the subject as getting the 'feel' of movement in one's own body." (p. 14)

772. Though means and materials are of great importance to the artist, they do not concern the spectator. They should not obscure the real purpose of art which is to awaken an emotional response thereby enriching the intangible life (p. 19).

773. Two things are necessary to establish a rapproachement between layman and artist: 1) cutting through arbitrary codes or established doctrines to the real experience of art, and 2) since a large portion of the art heritage of the past has been created within these orthodoxies, knowing "the bases of the system upon which they have been built . . ." (p. 20)

774. "Movement can be and is a means of communication, of the objectification of inner feeling--in short, or art expression. We have forgotten how to look at movement and how to respond to it." (p. 22)

775. "Misconceptions and omissions which constitute the stumbling blocks to a full reaction to the dance, and which must be removed practically and specifically before an intelligent approach to the subject is possible, come under four principal headings."

1. Establishment of the capacity of the human body's movement for conveying meaning--leading into general aesthetics.
2. Form: the arrangement of movement for significance.
3. Style: the effect of time, place and background upon movement and its forms.
4. Classification of the dance according to particular functions and purposes of its various types (p. 25).

776. The dance is probably the least understood of all the arts, though its medium, the movement of the body in its reaction to its environment, is closer to life experience than that of any of the other arts (p. 31).

777. "Not only does the dancer employ movement to express his ideas . . . the spectator must also employ movement in order to respond to the dancer's intention and understand what he is trying to convey." (p. 31)

778. "Like thinking, art cannot exist in a vacuum, but must have constant reference to life, and this, obviously, through the ordinary functions of movement." (p. 36)

779. Our inheritance from the Victorian age tells us that "cerebration and fantasy and all the many ramifications of the so-called higher mental life have been evolved and exist solely for the service of the somewhat crude 'inner man' about which we jest so lightly." (p. 37)

780. Man "makes art only because he conceives of truths which cannot be realized in his current daily experience but which must nevertheless be realized and recognized as truths if only in a synthetic world." (p. 41)

781. Play and art are the chief divisions of [emotional] life. Play is essentially an ingoing activity lacking communication, while art is an outgoing activity demanding communication--response or the expectation of response. Both must refer back to the inner man for approval, for he feels, while the outer man only thinks and devises (p. 40).

782. The value of "play" [a feeling activity] as an adjunct to learning is widely recognized. Art, too, provides "an extension of the emotional potentialities, leading to easier adjustments, larger tolerances, broader visions . . . . Thus, though the senses, nerves and muscles have no traffic whatever with morality, their ultimate action in both play and art is to increase the powers and extend the range of all men's lives." (p. 41)

783. "The artist's efforts are directed toward touching into life specific experiences definitely related to the material he has selected, and his arrangement of it is all to this end." (p. 35)

784. Movement sense enables us to regulate and coordinate the force of our movements. For example, seeing a log, "there is awakened in us a pattern of movement responses based on memory of previous experiences with the weight of objects, which prepares us through our movement sense for the muscular forces which will be brought into play and the energy involved in lifting this particular log." (p. 44)

785. "Logically enough, the sense organs which report movement and postural changes are closely connected with that part of the nervous system which belongs primarily to the inner man where emotions are generated. It follows naturally, . . . that every emotional experience tends to make what we might call records of itself in motor patterns, setting up more of those well-worn paths in the neuro-muscular system and adding new phases to those already set up . . . . Our contact with an object therefore, does not consist merely of recognizing it for what it is, but includes also an awakening of our feeling toward it." (p. 46)

786. It is almost impossible not to translate what we see or hear into our own experience. In architecture, for instance, we "form a definite opinion as to where the proportion is good or bad according to whether the mass that is supported seems easily supportable by the columns in question, or too heavy for them." This reaction is a motor response and has nothing to do with our knowledge of architecture (p. 47).

787. "Inner mimicry" is the faculty for transferring to our own consciousness those motor experiences which an inanimate object would undergo if it were capable of conscious experiences. In perceiving any object, we are concerned with what it is and what it is doing, for "every object that has being has also an implication of action." (p. 49)

788. "In art, however, where perception is in a certain degree a conscious process, we are more than likely to concentrate our attention upon the qualitative, the static element, leaving the vital factor of action virtually unperceived. That this does untoward things to the response of any work of art is evident, but what it does in the case of the dance is injurious beyond measure." (p. 52)

789. "It is the dancer's whole function to lead us into imitating his actions with our faculty for inner mimicry in order that we may experience his feelings. . . through sympathetic action." (p. 53)

790. In order to make us feel a certain emotion about a particular situation, the dancer must arrange his material to induce "those specific reactions in us that will communicate his purpose . . . . With the desire for communication, then, there comes the necessity for form and the beginning of art." (p. 54)

791. Dance is the least generally grasped of all the arts; response to the dance is the simplest of all art responses. "Our total reaction to a work of art depends upon the equipment we bring to bear upon it,

our past experience and present expectation." (p. 54)

792. "The purpose of form is the shaping of material so that it fulfills a specific function, and the resultant form is the disposition of elements thus arrived at by which the whole becomes something more than merely the sum of its parts." (p. 57)

793. Three major considerations control the procedure of the composer. (1) The function for which the work is designed; (2) what materials to choose and how to handle them; and (3) awareness of the mechanism of response in the audience in order not to overtax or understimulate it. "By the reconciliation, largely through trial and error, of these three elements, the ultimate form of any work of art is determined." (p. 59)

794. The cardinal consideration in the approach to dance composition is that movement carries within itself the implications of mood, purpose, function, emotion. "The body is totally incapable of becoming an abstraction itself or of producing movement that is abstract in the sense of divorced from behavior." (p. 62)

795. The dancer's awareness of the space through which he moves relates him consciously and visibly to his environment, not only physically but also emotionally (p. 64).

796. "Because of the spatial values in the dance, stage settings and lighting assume a closer integrality with the composition itself than in other types of theatrical production . . . they take on the functional responsibility of defining and delimiting the dancer's working area." (p. 65)

Space problems in dance involve elements of time, for it is impossible to move through space without occupying time (p. 67).

797. "All rhythms are products of dynamics, concerned only incidentally with time. They consist basically of the alternations of accent and

unaccent; the time element enters only with the periodicity of the alternations." (p. 68)

798. "Bodily rhythms [in dance] are made up of the successive contractions and relaxations of muscles."

Rhythm in the dance, as in the body, is based on alternation and recurrence. "Once periodic dynamic alternation is established, almost limitless variations may be played upon it." (p. 68)

799. "Drama and dance are seen . . . as merely different levels of the same art when they are viewed at a point before the element of form properly enters into consideration at all . . . . The basic stuff of drama and . . . of dance are identical. The difference is in the approach, . . . the drama thinks of it as action and dance thinks of it as movement." (p. 85)

800. "A form [in dance] is necessarily a definitive structure, with beginning and end, and is not to be confused with the detail of design which it may employ . . . rhythmic schemes may be put into form by a composer if he chooses to employ them, but they do not constitute forms in themselves."

The dance today is virtually free from predetermined forms (pp. 76-77).

801. Superimposing musical forms upon dance material is one method used in composing a dance.

"The basic principles of organic musical form . . . are at one with those of organic dance form and stem from the same root." In application, however, there is no formal unity between them (p. 78).

802. There are several types of composition which have the basic principles of the organic musical and dance forms stemming from the same root: the one-section type (folk songs, etc.)--a single complete statement of rhythmic action; the two-section (sonata)--a further extension

of essential base rhythm, in effect, a contraction followed by a relaxation; the three-section (rounds, country dances) ABA form in which a theme is stated, followed with a contrasting one, then again repeated (p. 79).

803. "Unfamiliar material is far more difficult to follow than familiar, and must therefore be carefully prepared and anticipated . . . . Continuity . . . is attained simply by preparing for each successive step within the preceding one, so that when it arrives it has a comfortable enough feeling of familiarity . . . to support the new element." (p. 71)

804. Repetition of thematic material, up to the point of monotony, is pleasurable, but responses are subject to fatigue (p. 74).

805. Usually it is easier to sustain attention with a group of dancers rather than with a single dancer. However, it is essential that the activity be unified, for attention fails if required to focus on more than one thing at a time (p. 75).

806. Spectacular dance is inevitably classic, adapting materials already created from experience, choosing them for their formal qualities, their surfaces, their sensational appeal, or their aesthetic values. It ranges from tap dance, acrobatic adagio, through story telling, to classic ballet (p. 137).

In the process of transmuting forms of recreational dance into spectacular dance, "whether applied to specific movements, mimetics or forms, the principles of classicism are at work; subjective impulses are scrupulously ejected, so what they have created may remain as objective material, subject to adaptation and manipulation for entirely aesthetic ends." (p. 141)

807. Expressional dance attempts "to prevent the loss of the subjective impulses of the recreational dance, and to make them a basis for direct communication with the spectator."

The materials of the expressional dancer are created out of direct experience. He is concerned with the need to know the meaning of life, his relationship to it, and then to clearly communicate this to the spectator. He employs mimetic faculties "only to provide a means of meeting the spectator where he is in the world of actuality. Once this is done, representationalism is abandoned for those abstractions and distortions that will lead away from the actual and into the conceptual." (pp. 141-142)

Martin, John. *The Modern Dance*. Brooklyn, 1965.

808. "Movement is the most elementary experience of human life." Primitive man danced when he was deeply moved: the same spirit that expresses intangible emotional and mental experiences through the irrational medium of bodily movement animates modern dance.

With the discovery that movement is substance, modern dance "became for the first time an independent art, . . . completely self-contained, related directly to life, subject to infinite variety." (pp. 6-8)

809. Metakinesis (the relation between physical movement and physical or mental intention) extends the range of dance. The introduction of pantomime in a more emphatic manner, for example, "allowed for the expression of every human emotion and every conceivable dramatic situation which did not depend on words." (p. 13)

810. Dynamism in modern dance, the ebb and flow of muscular impulses, regulates the quality of movement by the amount of force it contains. This gives to dance its only purely muscular rhythm. "It is of value according to its degree, the speed and range of its variations, its distribution among the parts of the body; and its representational implications." (p. 31)

McKayle, Donald. "The Act of Theatre," *The Modern Dance: Seven Statements of Belief*, ed. Selma Jeanne Cohen. Middletown, Connecticut, 1965.

811. The artist must seek inspiration outside the confines of the technique of his craft. The exception is the dancer who explores body textures, tensions, and juxtapositions (p. 55).

812. "Pure movement in dance has its own validity when its practitioners are able to make their audiences respond with the very fibre of their own musculatures." (p. 55)

813. "Specific characterization is not necessary for dance to be communicative on a human level." (p. 55)

Rosenberg, Harold. A Review of Marshall McLuhan, *Understanding Media*, *New Yorker*, (February 27, 1965).

814. "The effects of the media upon the human psyche lies between fact and metaphor. The instrumentalities through which words, images, and other human signals reach us transform our bodies as well as our minds." (p. 129)

815. "Any invention or technology is an extension or self-amputation of our physical bodies, and such extension also demands new ratios or new equilibriums among the other organs and extensions of the body. There is, for example, no way of refusing to comply with the new ratios or sense 'closure' evoked by the TV image." (p. 129)

816. "The meeting of two media is a moment of truth and revelation from which new form is born." That is, one medium often uses another medium as its subject matter: "The content of the press is literary statement,

as the content of the book is speech, and the content of the movie is the novel." For example, Rauschenberg, through photographs and silk-screen reproductions, makes news the content of painting.

Probe beyond the content of the media to the impact of each medium itself as an art form. As you look, or look and listen, in the particular way demanded by the comic strip or the television image, something is slowly happening to one or more of your senses, and through that to your whole pattern of perception--never mind what gets into your mind, that is, "The medium is the message." (p. 131)

817. The artist as differentiated from the media-absorbing mass, anticipates the changes in man that will be wrought by a new medium and through his work adjusts the collective psyche to it (p. 134).

Meyer, Leonard B. *Emotion and Meaning in Music*. Chicago, 1956.

818. The aesthetic view-point of absolute expressionism sees expressive emotional meanings arising in response to music as meanings which exist without reference to the extramusical world of concepts, actions, and human emotional states (p. 3).

819. The same musical processes and similar psychological behavior give rise to both the aesthetic view-point of formalism and to that of absolute expressionism (pp. 3-4).

820. "The affective experience made in response to music is specific and differentiated, but it is so in terms of the musical stimulus situation rather than in terms of extramusical stimuli . . . . Musical stimuli and hence, musical affective experiences, are non-referential (p. 20)

821. Musical responses differ from those of non-aesthetic experience in three ways: (1) the affective experience includes an awareness and knowledge of the stimulus situation; (2) inhibited tendencies in music are explicitly resolved; (3) the factors which activate a tendency are the same as those which inhibit the tendency (p. 23).

822. A tendency (to respond) is a pattern reaction that operates, when activated, in an automatic way. Disturbance can occur by upsetting the sequence of timing of the pattern (p. 24).

823. The ultimate effect of the total pattern heard is conditional to the specificity of the original expectation--it may be specific, general, or doubtful (p. 26).

824. Suspense is a product of ignorance as to the future course of events; the greater the suspense, the greater the emotional release at resolution (p. 28).

825. Expectation is a product of habit responses developed in connection with particular musical styles and the modes of human perception, cognition, and response. If expectation are readily satisfied, the response will probably remain unconscious (p. 30).

826. Both designative and non-designative meanings arise out of musical experience. But meaning is not the property of things. It therefore accrues neither to the stimulus, nor the thing referred to, nor to the observer. Musical stimuli do not point to extramusical concepts or objects, but to other musical events (pp. 33-34).

827. "Anything acquires meaning if it is connected with, or indicates, or refers to, something beyond itself, so that its full nature points to and is revealed in that connection." (p. 34)

828. Meaning in music can be separated into three distinguishable stages: the act of expectation, during which *hypothetical* meanings arise; the act of perceiving the relationship between the antecedent and the consequent (an actualized concrete event) in which *evident* meanings appear; and finally, the act of solidifying the relationships and previous meanings into tonal realization, thereby reaching *determinate* meanings (pp. 37-38).

829. Musical meanings become objectified only under the conditions of self-consciousness and reflection, for those whose minds are disposed toward objectification (p. 39).

830. "Thinking and feeling need not be viewed as polar opposites but as different manifestations of a single psychological process." Affective experience if just as dependent upon intelligent cognition as conscious intellection; both involve perception (p. 39).

831. The listener must respond to the work of art as the artist intended but it is different from experiencing the "creative process which brought it into being." (p. 41)

Miller, J. Hilles. *The Disappearance of God: Five Nineteenth Century Writers*. New York.

832. The individual work of literature exists in a context of the total work of an author, which exists in a context of the literature of an age. (p. ix).

Each literary work exists in the context of an author's canon, which exists in an historical context. Each of these has a defining nature, e.g., a spirit of the age. "Literature is a form of consciousness" of something (space, time, nature, man, God) (p. x).

833. The nature of the critical act is to describe the organizing form of the corpus of the author's work in terms of the relationship of the consciousness of the author to some external (man, God, etc.) (p. x).

Miller, Thomas W. "The Influence of Progressivism on Music Education, 1917-1947," *Journal of Research in Music Education,* XIV, i (Spring 1966).

834. Through progressivism, the accent in music education, while retaining a high degree of formalization, fell upon the correlative and integrative dimensions of music, and upon the promotion of human understanding and the appreciation for the quality of life. Materials demonstrated the trend toward reliance upon active experience over an intellectualized approach (pp. 13-14).

835. A proper philosophy would take into consideration how music affects the quality of life for *all* individuals (p. 15).

836. "Value standards in the realm of aesthetics should be the primary concern of the music education program at all levels . . ." Such values should not be indoctrinated, but arrived at in an open pragmatic manner through democratic education (p. 16).

Moore, Sonia. *The Stanislavski Method.* New York, 1960.

837. The "method of physical actions" (Stanislavski) is based on the belief that "there is no inner experience without external physical expression." The logic of a person's physical actions gives an

understanding of his inner experiences, thus a role can only be built on the union of the psychological and physical (pp. 9, 37, 45, 71-73).

838. An actor's mind, will, and emotions--the three psychological forces--must be deliberately aroused. This approach of "conscious means to the subconscious" is the essence of the Stanislavski System. A character is a new human being born of the elements of the actor himself united with those of the character as discerned by author, actor, and director. "Collective creativeness," the basis of dramatic art, demands *ensemble*, the logical, truthful, purposeful mutual behavior of all characters (pp. 15, 58).

839. The first duty of the theatre is toward the playwright, to project his "super-objective," or main idea, dynamically. As the super-objective is the basic stimulus of a creative process, "the theatrical form and the written play should unite through a continual fertilization of each other in the process of building a performance." (pp. xiii, 9, 61, 63-64, 68-70)

840. In his contact with the audience, the actor should give birth to true, spontaneous actions. Such creativity or inspiration creates a living theatre in which every performance is different. Spontaneity is deemed to be the essence of a good performance which is expressive and interesting to the audience: "spectators come to the theatre to hear the sub-text; they can read the text at home." (pp. 18, 28, 42)

841. The theatre should develop people's tastes and raise the level of their culture. The goal of art is the spiritual communication with people. Not only the audience, but also the actor, is being educated by the process of becoming a character (pp. 15-16).

Mueller, John H. "Music and Education: A Sociological Approach," *Basic Concepts in Music Education,* 57th Yearbook of NSSE, Part I (1958).

842. In the empirical-sociological view, music is a human "invention," analogous to other social inventions, e.g., government, religions, etc. Music is an elaborate system of ideologies, theory, traditions, and practices (p. 96).

843. Taste in art is subjective. Once developed, it becomes nonrational and cannot be "proven" correct or logical. Aesthetic taste, then, is a terminal experience, seeking reinforcement, not contradiction (pp. 100-101).

Musical tastes are simply ingrained habits of thought, supported by ethnocentric rationalization. There is no pure, unconditioned perception or one, legitimate taste (pp. 106-107).

844. Institutionally oriented music promotes a different set of expectations and motivations than does absolute music. The former acquires stability while the latter admits more novelty (p. 118).

845. Composition is a human craft acquired over many years of training. The reduction of training to the level of second nature is mandatory (p. 97).

Like the scientist, the artist manipulates pre-existent tangible material. Composers "invent" tonal combinations (pp. 104-105).

Mumford, Lewis. *Art and Technics.* New York, 1952.

846. "The great problem of our time is to restore modern man's balance and wholeness: to give him the capacity to command the machines he has created instead of becoming their helpless accomplice and passive victim; to bring back, into the very heart of our culture, that respect for the essential attributes of personality; its creativity and autonomy . . . ." (p. 11)

847. "Art, in the only sense in which one can separate art from technics, is primarily the domain of the person; and the purpose of art, apart from various incidental technical functions that may be associated with it, is to widen the province of personality, so that feelings, emotions, attitudes, and values, in the special individualized form in which they happen in one particular person, in one particular culture, can be transmitted with all their force and meaning to other persons or to other cultures." (p. 16)

848. The term technic describes the field itself "that part of human activity wherein, by an energetic organization of the process of work, man controls and directs the forces of nature for his own purposes." (p. 15)

"Art is that part of technics which bears the fullest imprint of the human personality; technics is that manifestation of art from which a large part of the human personality has been excluded, in order to further the mechanical process." (p. 21)

849. "Art at its best discloses heretofore hidden meanings. It tells more than the eye sees or the ear hears or the mind knows . . . . With the aid of the symbol, man not merely remembered the vanished past: he took in the emergent or potential future. Beginning in dream, word, gesture, man attempts to establish a personal relationship, an I-and-Thou relationship with every other dimension of his experience. This 'saying' is as important for man's spiritual development as 'doing' is for his physical subsistence." (p. 19)

850. Three stages in the development of art are: 1) the self-enclosed (infantile) or the self-identification stage: 2) the social (adolescent) stage; and 3) the personal (mature) stage, "when the work of art becomes itself an independent force, directly energizing and renewing those who come into contact with it, even though they may be separated by time and space from the original culture . . . . At this final stage the highest degree of individuation produces the widest range of universality." (p. 25)

Murray, Ruth Lovell. "Observations of the Teaching of Dance to Children." *Impulse*. (1957).

851. There must be an element of self-identification in any true creative expression. The self must be involved unself-consciously in the process.

"Self-consciousness occurs when what others are observing, thinking, judging . . . assumes more significance than the process itself." (p. 1)

852. To be of value to a child, some dance, at least, must come from himself as an expression of his own unique way of moving, of feeling, of being (p. 1).

853. Every child is interested in the movements he can make with his own body. He can experience success in dance if he finds these movements for himself, going from the simplest to the more complex as he is ready.

At least with younger children, arbitrary standards of "good," "right," and "wrong" should be reduced to a minimum. If dance movement is too difficult or complicated the child will become frustrated, bored, and inattentive, resulting in a failure and a distaste for dancing (p. 1).

854. The child should be made aware of how his body feels in all kinds of dance movement so that this becomes a part of his general kinesthetic awareness whenever and however he moves (p. 2).

855. Children should experience and master a wide variety of dance movement before they are given particularized formal patterns; if they do not, their movement vocabulary as adults will be stilted and hackneyed (p. 2).

856. Classes in dance should progress from pure exploration of movement to its inherent dramatic expression as often as from dramatic motivation to movement experiences (p. 2).

857. "The sheer manipulation of movement in space, time, and intensity can be exciting and absorbing. Children should first and continuously thereafter, have the experience that movement by itself can make them feel a certain way, can express a certain way of being, can lead by itself and in the doing, to an idea." (p. 3)

858. In training rhythmic response, simple movements, over which the child has good control, should come first, and the best accompaniment is that which the child makes himself--singing, uttering rhythmic sounds, and so on (p. 3).

859. With teachers "deeply aware of what outcomes are desirable in movement expression and how to activate children to want them and to achieve them, then dance would soon become the most important of children's creative experiences, basic to all others." (p. 3)

Mursell, James. *Education for Musical Growth.* Boston, 1948.

860. Responsiveness to music is a universal human quality (p. 8).

861. The focus of teaching in music education should be upon the development of "responsiveness" to music's emotional impact (p. 3).

862. The essence of music is its rhythmic and tonal patterning. The rules and techniques which apply to these patterns are external (p. 5).

863. Musical growth is the development of a keen perception of the rhythmic-tonal pattern, of a free ability to image and think it, and of a refined sensitivity to its expressive and emotional values. The developmental approach, then, concentrates on perception, imagery, thinking and feeling (pp. 5-10).

864. The most important focus for musical response should be upon the emotional impact and not upon such extraneous factors as rules and manipulations (p. 9).

865. One does not acquire musical sensitivity by having music "beaten into the head, but by grasping it clearly and completely." (p. 7)

Mursell, James. "Growth Processes in Music Education," *Basic Concepts in Music Education*, NSSE, LVII, pt. 1 (1958).

866. Learning (developmentally defined as the emergence, clarification and explication of pattern) in music is a matter of differentiation of the constituents (rhythmic and tonal patterning) which yield expressiveness (pp. 146-150).

867. "The purpose of all music teaching must be to bring about the evolution of musical responsiveness or musicality." (p. 146)

868. There is no reason why children should not begin dealing with musical concepts right from the beginning--"readiness" is not necessary (p. 157).

869. A cyclical curriculum structure should continually return familiar material to the pupils, each time permitting them to respond more deeply and responsively (pp. 157-158).

Mursell, James. *Music Education: Principles and Programs*. Morristown, N.J., 1956.

870. In music education, the aims of a developmental program would be: to provide varied experiences of musical *enjoyment*; to foster *successful achievement* in musical experience; to promote disciplinary experiences; to promote *social development;* to *widen cultural horizons*. This would lead to the essential goal--musical amateurism, not technical perfection (pp. 37-69).

871. The music program should foster musical growth in a developmental line which is evolutionary in nature rather than accumulative; it recognizes no fixed or pre-determined time at which any activity ought to be introduced; concepts and experiences should be treated cyclically --that is, they should reappear time and again in various settings (pp. 79-83).

Nicoll, Allardyce. *The Theory of Drama*. New York, 1931.

872. A play constitutes a utilization of things in reality rather than the reproduction of reality; therefore it provides a kind of physical semblance of human existence on the stage (p. 34).

873. A playwright has certain ends in mind and carefully selects and emphasizes portions of experience to achieve certain responses in an audience (pp. 71-81).

874. "Since the play is a play because it is intended for performance, clearly the purely theatrical quality is that which has first right to claim our attention." (p. 66)

Nikolais, Alwin. "No Man From Mars," *The Modern Dance: Seven Statements of Belief*, ed. Selma Jeanne Cohen. Middletown, Connecticut, 1965.

875. The new dance figure speaks directly in terms of motion, shape, time, and space; early modern dance explored the psyche (p. 64).

876. So-called "dehumanization" (i.e., the ability to speak directly in terms of motion, shape, time, and space) can be "virtually communicative, and time and the artist must decide the form." (p. 64)

877. The substance of dance does not rest wholly in the fact that dancers can be actors and tell stories (p. 64).

878. "An art is not responsible for its own reception and quality. The responsibility rests with the state of the culture out of which it arises . . . part of the function of art [is that] it defines the culture of a people." (p. 74)

O'Casey, Sean. "The Arts Among the Multitude," *Modern Culture and the Arts*, eds. J. B. Hall and B. Ulanov. New York, 1967.

879. National galleries or municipal ones "aren't much good to the common man . . . . The things shown look stately and aloof, guarded by dumb attendants, and seem to shrink within themselves when he comes near . . . . This soul adventuring among masterpieces has had no introduction to them through print or book at home; caught ne'er a glance at them during school hours when he went to learn . . ." (pp. 16-17)

880. "We forget, or ignore, the conforming pressure that tries to stifle the artist in his own country. And here it isn't the 'proletarian' who imposes the pressure; it is imposed by those, who, because of a superior education and the use of a better life, should know better." (p. 18)

881. "The arts are for all, like the bluebells, and not for the few. They should become, in some form or another, common in an uncommon way, in the home, in the school, in the church, in the street, and in the parks when man sits to think or look around. They must be brought among the people so that man may become familiar with them, for familiarity breeds, not contempt, but liking." (p. 22)

Olson, Elder. "An Outline of Poetic Theory," *Critics and Criticism* (abridged edition), ed. R. S. Crane. Chicago, 1952.

882. Various criticism may be classified into the "integral" method which proceeds by describing the subject matter as analogous to some other subject matter, and the "differential" method which separates the subject matter from other subject matters by isolating its exclusive properties (pp. 6-8).

883. Appropriate aspects, or "subject matters," of literary criticism are: the art product; the activity or passivity of the artist; certain faculties of the artist; the activity or passivity of the audience; a sign of something; an instrument (pp. 4-6).

884. The "differential" method of Aristotle (which separates subject matter from other subject matters by isolating its exclusive properties), modified for application to various kinds of literature, is best suited for investigating the poetic product as such (p. 9).

885. The poetic arts originate in instinct, but instinct does not account entirely for the process which results in a form valued for its own sake. Development of a form happens when the effect intended by the artist is primarily caused by one part of the artistic whole to which many other parts readjust in "their proper artistic order." It is the artist who initiates the process through his instinct and by virtue of his personality, but it is the nature of the form itself which determines the artistic stage of the creation of a work of literature (pp. 15-16).

886. The literary work, as well as any other art object, is an imitation of some kind, existing for its own sake, having form and beauty, and generating certain unique pleasures for the reader. (Beauty is here defined as the quality in a work having excellence of form--that is, the ordering of necessary parts hierarchically to a principal part in a "composite continuum which is a whole") (p. 11).

887. Aesthetic response depends on a combination of the opinion of an audience and images, either inferred or perceived directly. This combination produces an emotional response which has basis in the moral predisposition of the audience (pp. 13-14).

Ong, Walter J. *The Barbarian Within.* New York, 1962.

888. Literature is an expression made up of words with a purpose (usually rhetorical) and is a means of communion (pp. 49-53).

889. Literature, even if printed, is a form of speaking, as reading is a form of hearing. The speaker speaks both to another and to "otherness" in himself which is the listener. The words in literature become exteriorized, and the exteriority of a literary work may best be seen in the mask of "implied author." All literature, therefore, is role playing, and the ability to role play is the most human thing a human can do (pp. 50-54).

890. Literature involves an "I-thou" relationship between the author and reader mediated by exteriorized language (p. 53).

Belief in literature is a question of faith in the artist, not of opinion (p. 57).

891. In responding to literature, the reader is asked to believe in the object which is "an interiority into whom our belief penetrates and with whom it invites us to commune." Literature as communication demands a response to a presence--"I" penetrating to "Thou." Once we believe in the person behind the work, we can overcome the problems of believing that things in the work are false or true (pp. 63-66).

Ortega y Gasset, Jose. "The Dehumanization of Art," *Modern Culture and the Arts*, eds. J. B. Hall and B. Ulanov. New York, 1967.

892. The deviations found in a painting of the abstract style points in a direction opposite to that which would lead to reality, such as that found in a painting of the 1860's. "Far from going more or less clumsily toward reality, the artist is seen going against it. He is brazenly set on deforming reality, shattering its human aspect, dehumanizing it." (p. 41)

893. "To construct something that is not a copy of 'nature' and yet possesses substance of its own is a feat which presupposes nothing less than genius . . . . For the modern artist, aesthetic pleasure derives from such a triumph over human matter." (p. 42)

894. "To the young generation art is a thing of no consequence . . . the artist himself regards his art as a thing of no consequence." (p. 42)

"All modern art begins to appear comprehensible and in a way great when it is interpreted as an attempt to instill youthfulness into an ancient world . . . . The triumph of sport marks the victory of the values of youth over the values of age." (p. 45)

895. "All peculiarities of modern art can be summed up in this one feature of its renouncing its importance--a feature which, in its turn, signifies nothing less than that art has changed its position in the hierarchy of human activities and interests . . . . art which--like science and politics--used to be very near the axis of enthusiasm, that backbone of our person, has turned toward the outer rings. It has become a minor issue." (p. 46)

896. "With the things represented on traditional paintings we could have imaginary intercourse . . . . With the objects of modern pictures no intercourse is possible . . . . We must invent unheard-of-gestures to fit those singular figures . . . . what those ultra-objects evoke in our inner artist

are secondary passions, specifically aesthetic sentiments . . . . 'Ultraism' is one of the most appropriate names that have been coined to denote the new sensibility." (p. 41)

Panofsky, Erwin. "The History of Art as a Humanistic Discipline," *Meaning in the Visual Arts*. Garden City, 1957.

897. Humanism as an attitude can be defined as the conviction of the dignity of man, based on both the insistence on human values and the acceptance of human limitations, giving responsibility and tolerance (p. 2).

Investigation, for the humanist, begins with observation following a principle of pre-selection dictated by a general historical conception. This "examination of human records" is followed by decoding and interpretation. Finally, the results have to be classified which presupposes the idea of a whole to which the classes belong (pp. 6-7).'

898. "Where the sphere of practical objects ends, and that of 'art' begins, depends, . . . on the 'intention' of the creator . . . [which] . . . cannot be absolutely determined." (p. 12)

899. "Anyone confronted with a work of art, whether aesthetically re-creating or rationally investigating it, is affected by its three constituents: materialized form, idea . . . (subject matter), and content." (p. 16)

900. "To perceive the relation of signification is to separate the idea of the concept to be expressed from the means of expression. And to perceive the relation of construction is to separate the idea of the function to be fulfilled from the means of fulfilling it." (p. 5)

901. "It is possible to experience every object, natural or man-made aesthetically. We do this . . . when we just look at it (or listen to it) without relating it, intellectually or emotionally, to anything outside of itself." (p. 11)

902. "The humanist will look with suspicion upon what might be called 'appreciationism.' He who teaches innocent people to understand art without bothering about classical languages, boresome historical methods and dusty old documents, deprives naivete of its charm without correcting its errors." (p. 19)

Panofsky, Erwin. *Studies in Iconology*. New York, 1962.

903. "Iconography is that branch of the history of art which concerns itself with the subject matter or meaning of works of art, as opposed to their form." (p. 3)

904. In a work of art, there are three strata in its subject matter or meaning that can be distinguished: 1) PRIMARY or NATURAL SUBJECT MATTER subdivides into *factual* meaning which identifies pure forms and *expressional* meaning or qualities which are perceived. These meanings constitute artistic *motifs*. 2) SECONDARY or CONVENTIONAL SUBJECT MATTER connects artistic *motifs* and combinations of *motifs* with *themes* or *concepts* which constitute the world of *images, stories,* and *allegories*. 3) INTRINSIC MEANING or CONTENT ascertains underlying principles revealed in the attitude of a nation, a period, a class, a religious or philosophical persuasion. This constitutes the world of "symbolic" values (pp. 5-8).

905. One arrives at the "correct" *pre-iconographic description* through practical experience. *Iconographic analysis in the narrower sense* is based on knowledge of literary sources; iconographic analysis in the deeper sense is a penetration into the *intrinsic meaning or content*, and is the basis of "synthetic intuition." (pp. 9, 11, 14-15)

Pearce, Roy Harvey, "Historicism Once More," *Kenyon Review*, XX, 4 (Autumn 1958).

906. Literature can be understood only as a product of its time. We study it to understand ourselves and our culture by contrast with others (passim).

907. Criticism needs to go beyond the formalist school, not to psychoanalytical and theological myth orthodoxy, but to the "creative role of historically determinate culture" as defined by language (the artistic, culture-transmitting medium of values). Special effects (as tension, ambiguity, paradox) should be studied only as a means to the end of "wholeness," which depends on the work's *Humanitas*, or "what it is to be aware of oneself as a man." (passim)

908. Good historicism is neither reductionism, antiquarianism, nor setting study. It looks for the sense of "wholeness communicated by the literature." (p. 573)

909. The artist must use his creative power in accordance with the sense of *humanitas* bestowed by his age; it is his gift to intensely comprehend this *humanitas*. So "the very wholeness of a work of art is a product not only of an author's own creative activity but of the creative potential of his culture." What differentiates the artist from the rest of us is his higher awareness of the human possibility and his ability to use language to take us into that realm (pp. 579-580).

910. "The relationship on which literature focusses is that in which our *humanitas*, in all its historical conditioning, is shown as it might realize itself [our lives are shown as they might have been], were it powerfully operative in a way in which common sense reality it never is." (p. 578)

911. The value of a work of literature may be measured by its degree of achievement of wholeness, determined by the realization of its *humanitas* potential. "Literature is . . . and expression in history . . . . All cultures . . . through their great writers manifest the possibility of greatness. What art teaches is the degree to which that possibility has been realized." (p. 575)

"For centuries we have been able to realize the total humanistic power and relevance of literary works whose author's long-run commitments are often utterly alien (sometimes even offensive) to our own . . ." (p. 583)

Pepper, Stephen C. *The Basis of Criticism in the Arts.* Cambridge, Mass., 1945.

912. "For progress in aesthetics and criticism one must look to structural corroboration and work deliberately in that field." Through descriptive definition, that is, through the structural corroboration of fact, the observed convergence of many different facts toward one judgment (often a hypothesis) rather than a more dogmatic approach, the "evidence" of aesthetic criticism is sought and the types of criteria for defining the aesthetic field and making "empirically justifiable" aesthetic judgments, emerge (pp. 8, 25-35).

913. "A study of the way . . . four 'world hypotheses' [formism, mechanism, contextualism, and organicism] handle aesthetic materials will give us as broad and balanced an aesthetic judgment as our knowledge to date makes possible." (p. 22)

914. Mechanism is a view "that the worth of a work of art or of an experience of beauty consists in its being an object of men's preferences, likings, satisfactions, pleasures." (p. 17) *"Things liked or disliked for themselves* would thus be the field of aesthetic values *and the values would lie in the feelings of pleasure or displeasure."* (p. 44) "Pleasure

is good and pain is bad . . .," feelings are regarded as facts and not subject to doubt (p. 36).

915. "The contextualist is a gourmand for experience. The stress is on the experience, and it is this that is quantified to give the contextualistic aesthetic standard. *The more vivid the experience and the more extensive and rich its quality, the greater its aesthetic value.* Whatever pleasure it contains is incidental . . . . Value lies in the situation as a whole and the aesthetic value lies in the intensity and extensity of its quality." (p. 57)

916. "Organicism . . . stresses the internal relatedness or coherence of things . . . . It conceives the value of our knowledge as proportional to the degree of integration it has attained, and comes to identify value with integration in all spheres . . . in the sphere of art, it is integration of feelings." Finally, it conceives of all spheres (knowledge, ethics, art) as contained in a "total integration of existence or reality." (p. 74) "There are two quantitative dimensions . . . the degree of integration [i.e., the "organicity" of the object] and the amount of material integrated." (p. 79)

917. "Formism . . . stresses the fact of the normal, seeks to isolate it, and to define value in terms of it." (p. 97) This view stresses norms--norms which are found in the stability of an equilibrium which, determined by the underlying pervasive factor of nature and her role in the evolutional selection and formation of the species, provides a healthy environment within which is found the criteria for aesthetic value. (pp. 96, 100-105) Thus for the formist aesthetic value is found in (1) the ideal representation of the norm (p. 105); (2) conformity to a norm (p. 106); and (3) conformity to or expression of a culture (p. 106).

918. "There is no substitute for an intimate knowledge of whatever the field of art under criticism. Though a critic can give reliable criticism only with reliable criteria of judgment, a knowledge of reliable aesthetic criteria does not guarantee good criticism. A man must also be well acquainted with the field criticized. He must

first perceive what he is judging before he can judge responsibly (p. 15).

919. "The ways in which artists have learned to increase the vividness of quality by the discreet use of conflict, and to increase the spread of quality by the organization of details, are known as the artist's techniques." (pp. 65-66)

920. "The organicist's view of artistic creation is . . . the creative imagination at work [which] consists in following through faithfully the demands of feeling in aesthetic materials, bringing into the work materials called for by other materials till a complete organic unity is established." (p. 83)

921. "The artist sees the universal, the norm, through the particular and the beauty of the representation is in proportion to the degree in which the artist has been able to penetrate to the universal implicit in the particular and exhibits the ideal. The artist aims for the essence, the real character of things, not the depiction of accidental, meaningless details." (p. 105)

922. A common sense ostensive definition of the aesthetic field would generally acknowledge the following as "aesthetic materials:" poems, pictures, statues, musical compositions of great artists; buildings such as medieval cathedrals; fondly made tools like paddles, baskets, and pottery of primitive peoples; dance and ritual; certain perceptions of nature like the sea, starry nights, sunsets, pleasant pastures, groves, sometimes fear-inspiring scenes like storms, mountains, and waterfalls (p. 23).

923. Within the *mechanist* theory, "a great work of art is one that can be relied upon to produce a great deal of pleasure." The work stands outside the organism (p. 45).

924. For the *contextualist*, there is first "the physical work of art--that is, the stone or bronze of a statue, the canvas and pigments of painting, the score of a piece of music, the paper and print of a book--and second, the spectator . . . whatever the nature of the physical work of art apart from the spectator . . . it has not the quality of the perceived picture . . . color and line movements . . . clouds . . . hills . . . the quality of the picture is only realized on the occasions when it is actually perceived. Each such experience is an aesthetic experience . . . each successive perception funds the previous one and adds something new not perceived before." After a series of such perceptions we may say that "the aesthetic work of art, is the cumulative succession of intermittent perceptions." (pp. 69-71)

925. An object of "great aesthetic value" in the *organicist's* view, is one that achieves or closely approaches an "organic integration of feeling," that is, an "integration of the ways in which sensations, images, thoughts, and emotions seek to come together of their own accord about a perceptive center such as a physical work of art." (p. 95)

926. "Ultimately, there is probably nothing that may not be drawn into an aesthetic integration. Politics and business, medicine, factory labor, collecting tickets, working on the railroad, . . . war and religion . . ." (pp. 79-80)

927. For the *formist*, "art represents and gives expression to the natural norm [and consequently gives] satisfaction to the normal man." (p. 113) Representing the norm (which is synonymous with the universal), "applies most clearly to the representative arts, to sculpture, painting, drama, and novel." (p. 105)

928. The fact that an object must be well-made and that it fulfils its function or its *genre*, "applies particularly to the applied arts, and through them to the pure arts . . . stressing the intrinsic demands of the physical materials of art and craftsmanship." (p. 106)

929. "Basic aesthetic facts are largely immediacies (such as feelings, emotions, sensations, intuited forms) . . . . They are particularly subject to unnoticed interpretation." (pp. 5-6)

930. The "evidence" on which aesthetic criticism rests is in (1) "history as this is summarized in histories of art, histories of criticism, histories of aesthetics;" (2) the "nature of cultural objects, of which works of art are examples, as . . . described in anthropology and studies of civilization;" (3) "the nature of physical objects, since works of art are physical objects . . .;" (4) "the nature of the mind, since the aesthetic experience draws heavily on emotion, memory, perception, imagination . . ." (pp. 18-19)

931. The types of criteria of aesthetic judgment that emerge through the empirical method of criticism are: definition--as the *qualitative* criterion; intrinsic standards--as *quantitative* criteria; extrinsic criteria--for the most part the various techniques and forms of composition conducive to the production of aesthetic value (pp. 33-34).

932. "There are at present a number of equally adequate criteria, which need to be kept in mind and adjusted to one another for a full understanding of the aesthetic value either of a single work or of an artist's total achievement . . . the evidence is not yet decisive as to what . . . are the ultimate criteria of aesthetic value." (p. 16)

933. "Colors, shapes, textures easily become objectified as a result of past experience, since they remain relatively constant in their interrelationships in perception. But pleasures and pains are variable in their association with objects, and so tend to be associated with the organism and . . . subjectified. When, however, a situation is such that pleasures are objectified and appear to be incorporated in an external object along with the colors and textures of the object, then this object is aesthetically perceived." (p. 42)

934. "Every human situation has a certain proportion" of both aesthetic features [quality, intuition, fusion, unity] and analytic features

[relations, analysis, diffusion, detail]. "There is accordingly no sharp line in experience between the aesthetic and the non-aesthetic (pp. 58-67)

935. The organistic critic "recreates in the process of judgment what the artist creates . . . any appreciative spectator . . . is expected to do this." (p. 87)

936. "Actually, the critic has to know just as much as the artist about the potentialities of materials, or more. Artist, critic, spectator all come intimately together in this mode of appreciation and criticism, for they all have the common enterprise of finding the maximum integration and satisfaction for the materials before them." (p. 89) The critic is "able to say precisely what is wrong for him and why." (p. 88)

937. A formistic critic "who is searching for the universal in art and for the norm will be only superficially interested in the particulars . . . he values anything that leads to human balance and adjustment and the satisfaction of normal functioning . . . for him art criticism comes very close to ethical judgment." (p. 113)

938. "Each of these world hypotheses should be approached separately for its judgment on the subject . . . . But [if] for practical purposes we wish to make use of all these judgments at once, for example, in determining whether an object has aesthetic significance or not, and, if so, how much," a synthesis of these four judgments is recommended (p. 10).

Phenix, Philip H. *Realms of Meaning: A Philosophy of the Curriculum for General Education.* New York, 1964.

939. "The desirable scope, content, and arrangement of studies (for curriculum for general education) may be derived from certain fundamental considerations about human nature and knowledge." (p. 4)

"The controlling idea of general education, imparting unity to the pattern of studies, emerges from a philosophy of man and his ways of knowing." (p. 5)

940. "A complete person should be skilled in the use of speech, symbols, and gestures, factually well informed, capable of creating and appreciating objects of esthetic significance, endowed with a rich and disciplined life in relation to self and others, able to make wise decisions and to judge between right and wrong, and possessed of an integral outlook." (p. 8)

941. Three factors of major importance for the planning of curriculum and the making of necessary decisions are identified as follows. "The first is the . . . factor of integrity, which suggests that every student at every stage of his learning career should receive some instruction in all six of the realms of meanings . . . . The second factor in sequence is the intrinsic logical order of the various kinds of meaning . . . . The third factor in ordering studies is that of human development and maturation." (p. 9)

942. "Four principles for the selection and organization of content are suggested as means of ensuring optimum growth in meaning. The first . . . the content of instruction should be drawn entirely from the fields of *disciplined inquiry* . . . . The second . . . those items should be chosen that are particularly *representative* of the field as a whole . . . . A third . . . is that content should be chosen so as to exemplify the *methods of inquiry* and the modes of understanding in the disciplines studied . . . . Fourth . . . materials chosen should be such as to arouse *imagination.*" (pp. 10-11)

943. "This philosophy of the curriculum for general education centers on the idea of *meanings* as the key to distinctively human experience."

"Growth in meaning occurs only when the mind of the learner actively assimilates and re-creates the materials of instruction." (p. 12)

944. "The successful artist in any given field is a person who thinks well with the *characteristic materials* of that field. [And] what holds for the creative artist also applies, though with somewhat less force, to any person who seeks to understand a given art form."

"No one can intimately comprehend works in a given field unless he cultivates an immediate feeling for the basic qualities, possibilities, problems and limitations of the materials from which objects in that field are made. Such feeling is best, or perhaps only gained by actual practice in manipulating the kind of stuff with which the artist works." (pp. 154-155)

945. "In the visual arts it is helpful to consider the *artistic problem* which a particular work is designed to solve."

"The artist's problem is to use his materials to express an *esthetic idea*, that is, to achieve certain perceptual effects." (p. 160)

946. "It is through the arts that esthetic understanding is most directly and deliberately cultivated . . . Actually, . . . nature provides far more extensive resources for esthetic experience, and the many artifacts constructed for other than esthetic purposes (in the 'practical' arts and crafts) exercise a much more pervasive influence on the esthetic consciousness of mankind than do the fine arts." (p. 144)

947. "The fine arts are particularly suitable for the study of meanings and for the special attention of educators because they provide the basis for analysis of distinctive unambiguous forms and because they are an excellent foundation for the explicit pursuit of esthetic meanings through education." (p. 144)

Pole, David. "What Makes a Situation Aesthetic?" *Proceedings of the Aristotelian Society*, XXXI, Supplementary (1957).

948. The aesthetic response is one of taking up a certain attitude about the object. This attitude implies a certain detachment from the object. This attitude is also the full experiencing of any given thing and implies no more than an awareness of the qualicies of an external object. Any object may be looked at in this manner (p. 102).

The more efficiently we respond to a work of art, the less we feel about the work (p. 87).

Pound, Ezra. *ABC of Reading*. New York, 1960.

949. To be a critic, one should scientifically compare, first-hand, different pieces of literature. Anyone who wants to know about poetry should look at it, listen to it, think about it, and possibly ask someone authoritative about it (p. 17).

950. To teach a student to read, it is suggested that he read authors ". . . unsurpassed in their own domain." One should compare a great work with another great work, for to study a great work ". . . merely in comparison with the decadence of the same thing doesn't give one's mind any leverage." The reader will never be able to truly understand literature unless he knows both the inventors and the masters of the particular form (pp. 39ff).

951. "Literature does not exist in a vacuum. Writers as such have a definite social function exactly proportional to their ability as writers." (p. 32).

A writer should be more concerned with what he has to tell the reader than the way he tells it. An artist should write about what he knows. He should show perception and descriptive accuracy; he must also keep the language accurate and develop his own style (pp. 65-66, 74, 131).

952. In the development of a writer's style, the first phase of his work is bound to be copied. "The best work probably does pour forth, but it does so AFTER the use of the medium has become 'second nature,' the writer need no more think about EVERY DETAIL. . . " (p. 75)

953. Good writing has the form and emotion of the writer's thought (passim).

954. "Music rots when it gets too far from the dance. Poetry atrophies when it gets too far from music." (p. 14)

955. "If a nation's literature declines the nation atrophies and decays." (p. 32)

956. "Literature is language charged with meaning. Great literature is simply language charged with meaning to the utmost possible degree." Three chief means to charge language with this meaning are: "1. Throwing the object (fixed or moving) onto the visual imagination (as opposed to complex abstract language), 2. inducing emotional correlations by the sound and rhythms of the speech (melopoeia), 3. inducing both of the effects by stimulating the associations (intellectual or emotional) that have remained in the receiver's consciousness in relation to the actual word or word groups employed (logopoeia)." (pp. 28, 37ff, 63)

957. The student should make his own judgments about poems. He may seek the advice of an expert for general theory but not for any facts about specific pieces of writing (pp. 77ff).

958. The student can learn more intensely studying a few great poems than wandering in a great many. For the sake of clarity and order,

the student should always read the oldest work in the particular form and he should know the best work done in the particular form (p. 43).

959. The "first and simplest test of an author will be to look for words that do not function." (p. 63)

Reimer, Bennett. *Development and Trial in a Junior and Senior High School of a Two-Year Curriculum in General Music*. Washington: H.E.W. Project No. H-116.

960. The meaning in music is contained in a work's content of aesthetic elements--melody, harmony, rhythm, tone color, texture, form--and their interrelations. To perceive these elements in their interrelations, and to react to their expressiveness, constitutes musical aesthetic experience. The music curriculum should systematically develop musical perception in contexts which encourage musical reaction (p. 40).

961. Knowing what to listen for is an important half, but only half of the total experience. An emotional response to that which is perceived is a mandatory concomitant of the aesthetic experience. Students are urged to resist passive involvement with music and attend to the basic appeal of the work itself, without reliance upon pictures, stories, and irrelevant data (passim).

Reimer, Bennett. "Information Theory and the Analysis of Musical Meaning," *Council for Research in Music Education,* II (Winter 1964).

962. Measures of music's syntactical content cannot indicate what meanings reside in the relationships among musical events. One's sense of musical meaning, however, depends partly upon the quality of one's perception of content (pp. 19-20).

963. The quality of musical meaning available depends upon the quality of perception of musical content. Analysis is one of the primary means for increasing musical perception, and should be a primary activity in music education (pp. 19-20).

964. Creation involves the need for making choices, but these choices are not predetermined by some "message" to be communicated. Rather, choices evolve during the intensive interaction between artist and medium, and are therefore subjective (p. 19).

965. The aesthetic musical experience provokes meaning in the same manner in which it is embodied in the work by the composer--that is, subjectively. Thus, the aesthetic experience is "creative," because the meanings aroused, even though sharable among all human beings, are intensely personal and individual (p. 19).

966. The quality of aesthetic reaction is closely allied to the quality of aesthetic perception. Musical meaning broadens and deepens as one perceives more of the objective, syntactical, structural content of a piece of music (p. 20).

967. "If the ultimate goal of education in music is to allow the deepest meanings of music to be perceived clearly and experienced fully, then analysis should be one of the primary activities, if not the primary activity, in the teaching and learning of music." (p. 21)

Reimer, Bennett. "Leonard Meyer's Theory of Value and Greatness in Music," *Journal of Research in Music Education*, X, ii (Fall 1962).

968. The purpose of music education is to develop the student's comprehension of and sensitivity to musical value (excellence) and greatness (profundity). The function of music education, at its highest level, is to make the insights contained in great music generally available (pp. 98-99).

969. Music's "value has something to do with the activation of a musical impulse having tendencies toward a more or less definite goal, and with the temporary resistance or inhibition of these tendencies, . . . a melody or work which establishes no tendencies" . . . would be (of) little or no value (p. 89).

970. "Deviations lower the probability of both the particular consequent and the piece as a whole. Thus, they create or increase information. And one may reasonably conclude that what creates or increases the information in a piece of music increases its value." (p. 90)

971. "Greatness is another order of value [in addition to syntactical excellence], in which self-awareness and individualization arise out of the cosmic uncertainties that pervade man's existence . . . We are made aware of (ultimate uncertainties) . . . not as a result of syntactical relationships alone, but from the interaction of these with the associative facet of music (pp. 93-94).

972. "Excellence in a piece of music depends on syntactical elements while 'greatness' includes considerations of content." (p. 94)

973. "The ultimate value of art is its ability to individualize the self, by making the self aware of those things which concern it ultimately." (p. 94)

974. "The value of a particular musical experience is a function of the listener's ability to respond according to the style of the work, and the mode of his response."

Of three areas of general response, sensuous, associative-characterizing, and syntactical, "the syntactical response is more valuable than those in which the ego is dissolved and loses itself in sensuality or reverie. For this reason, works involving deviation and uncertainty are better than those which offer more immediate satisfaction." (p. 92)

975. "Great music, in causing the listener to become aware of the ultimate concerns of life--to experience them existentially, as it were--has a profoundly disturbing, even shattering effect." (p. 94)

976. "Music and the arts, when they operate at the level of greatness, do indeed carry us into the realm of human values, and at a point at which these values can only be discussed in metaphysical terms." (p. 97)

977. "If it is the purpose of music education to provide means by which the student may apprehend and evaluate musical excellence, it would seem necessary that the major portion of musical instruction be concerned with explication of music's syntactical nature." (p. 96)

978. "It would appear that music education must strive to transcend the purely syntactical and the purely sensuous approaches, so as to promote those deeper insights made possible by great music." (pp. 98-99)

Richards, I. A. *Practical Criticism: A Study of Literary Judgment.* New York, 1929.

979. The misunderstanding of poetry is one manifestation of a general failure to discuss adequately matters of feeling as opposed to matters of precise verifiability (like the sciences) and matters of convention (like law and business). Through a scientific approach to the analysis of interpretation, literary criticism would be a discussion of what is communicated, how, and its consequent worth (pp. 5-10).

980. Literature consists of four integral aspects: sense, feeling, tone, and intention. These four aspects should be considered in interpretation (pp. 174-181, cf. 175-176).

981. A faulty response to literature reveals itself as: a failure to understand the sense of a literary work and to grasp the sensuous aspects of a work; the intrusion of mnemonic irrelevances and uncalled-for stock responses; sentimentality; inhibition; doctrinal adhesions; technical presuppositions; and general critical preconceptions (pp. 12-15).

982. Although principles of formal criticism may sometimes protect the reader from irrelevances and remind him of other approaches to literature, reliance on critical theories hampers the activity of choice which he qualifies as the discernment of that which expresses individual needs, rather than mere desires or external influences (pp. 282-285).

983. Reliance on critical theories hampers activity of choice (i.e., the discernment of that which expresses individual needs rather than mere desires or external influences). The reader should strive to receive the sense, feeling, tone and intention of a work without confusion and in proper proportion. The capacity to experience a work in this manner implies value judgment and a carry-over of the experience into other works and aspects of life (pp. 295-297, 309-312).

984. The reader should strive to receive the sense, feeling, tone, and intention of a work without confusion and in their proper proportion. A theory may here be posed: thinking about the sense of a work is incipient to undergoing the feeling; thought develops the most elaborate feelings; the capacity to experience a work in all these aspects implies a value judgment; and, this experience will carry over into other works and other aspects of life (pp. 309-312, 325-327, 328-329).

985. Interpretation taught as a principle subject area in the schools would entail applying the principles of psychology to interpretation, maintaining an atmosphere in which understanding is constantly tested, and the development of techniques for handling two or more definitions of the same word (pp. 315-324).

Rockwood, Jerome. *The Craftsmen of Dionysus*. Glenview, Illinois, 1966.

986. It is best for the beginning modern actor to adopt a learning program which, while recognizing the importance of voice and movement, places the greatest emphasis on the evocation of the internal--the psychological and emotional--motivations of the character. This medthod is realistic rather than naturalistic, for the exact duplication of life is not the purpose of art (pp. 3-9).

987. An actor extends the printed words and ideas into another dimension imbued with his living presence. By adding the sum of his being to the invention of the playwright, "he creates a new, compounded reality which is greater than our own everyday reality." (pp. 8-9, 13-14)

988. The actor must have a double personality--he has a self as the player and a self as the instrument. The second self which presents the emotions must always be watched by the ever-impassive first self,

which controls the motions. "The actor . . . is not *living* his role; he is *imagining* the situation and behaving as he would *if* it were real." (pp. 15-17)

989. The performance is for the actor a series of paradoxes. One of the basic concepts of new realism is that the environment shapes man's behavior, thus it is of primary importance "to create the illusion of a real environment on stage, one *within* which--and partially *because* of which--the actor behaves." (pp. 6, 55-56, 192-193)

990. The great challenge facing every performer is that of keeping his performance alive and spontaneous each night; his offering must be fully created every single time, with all the attendant stimuli that went into the original creation (pp. 201-205).

991. "It is when the audience participates with its imagination that the life on the stage becomes most real. Thus the very unreality of the theatre is that which holds us fascinated and induces our belief. It is precisely because we cannot explain it that we believe so deeply." (p. 8)

Rowe, Kenneth Thorpe. *A Theatre in Your Head.* New York, 1960.

992. It is possible, by reading a play to first experience and understand it, then evaluate it in accord with the author's intention (pp. 3-10).

The challenge and satisfaction of reading plays is that "it is not enough to be receptive--a play demands active projection of imagination." (pp. 4-5)

993. "The art of the actor is to create out of himself to an audience the intensification of life which the dramatist has suggested . . ." (pp. 78-90)

994. Theatre is a "group experience for the audience" (and actors) leading to growth, not affirmation of previous experience (pp. 229-255).

Russell, Joan. *Creative Dance in the Primary School.* London, 1965.

995. According to Rudolf Laban, "while 'doing' is purposeful and preserves life, 'dancing' is necessary to recover from 'doing' and as the primary means of expression from which the arts originate." (p. 11)

996. "Movement is one of the first means of expression, of communication and of learning about the world." (p. 12)

997. We see and feel movement all around us and within us. It is an expression of growth, of universal forces; even in stillness there is motion. Humans often express themselves in movement when experiences touch them deeply. Movement is also involved in the articulations of speech, in the way musical instruments are played, or paintbrushes wielded (p. 13).

998. "Movement then is manifest both as a means of expression in itself and as a vehicle of expression in other arts." (p. 14)

999. "If the child is to be helped to respond intensely and creatively through dance, the poetry of movement, the teacher must therefore study and understand movement." (p. 12)

1000. For the teacher of creative dance to children, a careful analysis of movement, based on observation of human beings in motion, becomes the foundation from which teaching material may be taken (pp. 19, 28).

1001. There are two criteria often used by educators in trying to determine whether a subject should be included in the primary school curriculum. They consider first whether a knowledge of the subject (developed more fully, of course) is worthwhile for an adult, and then "whether having known it as a child makes a person a better adult." Dance, properly taught, fulfills both these requirements (pp. 14-15).

1002. A child should not be made to memorize set steps or patterns of social dances that belong to the adult world. "It is as a contribution to the aesthetic and creative aspect of education that dance has a place." (p. 11)

"The dance lesson is not a time for rhythmic exercises to music nor for the performance of choreographed dances, but a time for creative activity." (p. 17)

1003. "In the primary school we should aim to increase the child's power of observation and his sensitive awareness to movement, sound, shape, texture and rhythm." (p. 18)

1004. The child must become aware of his own body's capacity for movement and how to master it. The teacher must keep the child's natural interest in movement alive, must understand when to offer a new movement or concept, must help the child to make discoveries for himself through his exploration of the material (pp. 16, 18).

Russell, Joan. *Modern Dance in Education.* London, 1958.

1005. "In modern dance the emphasis is placed on the movement, with sound used as an accompaniment." (p. 53)

1006. Movement should not be imitated. Children can be stimulated to move by using words (such as "stamp," "creep," "gallop" with infants under seven) and building a vocabulary of "effort" terms (such as "strong," "light" with Juniors), or by using percussion instruments, piano, records, etc. (p. 55).

1007. "Nothing can be quite as good for a particular class [in dance] as sound produced on the spot. The use of sound of any kind requires, and further develops, the ability to listen." (p. 56)

1008. "The child of Infant age [under sever years] used his body as a whole and has little wareness of body parts. Movements required of him should therefore involve the use of his whole body. The Junior child is more able to use isolated body parts and becomes increasingly aware of which part is leading in a movement." (p. 56)

1009. "Infant" themes include movement and stillness, movement on the spot and locomotion, body awareness (large functional movements of closing, opening, and twisting), space awareness, and movement qualities (p. 58).

1010. "A sense of rhythm will be encouraged through the playing of instruments and the use of accent. However, rhythms must be simple and repeated often so that they are fully comprehended and experienced; small children love repetition and gain confidence from it . . .they will delight to repeat some movement phrase or dance again and again to a brief piece of music they have enjoyed. This should not be forgotten in teaching dance." (p. 61)

1011. Movement memory develops at the Junior stage. "There is a great sense of achievement in having made their own individual, pair, or group dances, which they can remember and perform any number of times." (p. 11)

1012. Progress in dance in the primary school should be evident in: response to another child, working in threes and in small groups; ability to lead and cooperate with a group; ability to repeat a movement created; growth of movement memory' increased clarity in form, more feeling for rhythm and phrasing; inherent movement ability fostered and range increased; greater body awareness and space awareness; a vocabulary of qualities and of efforts (p. 63).

Saunders, Robert J. "Art Appreciation and the Adolescent Mystique," *Improving the Teaching of Art Education,* ed. David W. Ecker. The Ohio State University, 1966.

1013. One notion is that the area of 'taste' is the battleground upon which the adolescent acts out his conflict with adult society.

Recommendations concerning the relation of adolescent taste and art appreciation to different economic class levels are: (1) that the tastes of the adolescent be investigated by various areas of selective processing, and (2) that the emphasis should not be on improving taste in the arts according to an art hierarchy, but on broadening the area of choice according to the class level upon which the adolescent plans to operate as an adult (p. 281).

Schapiro, Meyer. "Style," *Anthropology Today: An Encyclopedic Inventory,* ed. A. L. Kroeber. Chicago, 1953.

1014. "By style is meant the constant form--and sometimes the constant elements, qualities, and expression--in the art of an individual or a group. The term is also applied to the whole activity of the individual or society, as in speaking, of a 'life-style' or the 'style of a civilization.'" (p. 287)

1015. "For the archaeologist, style is exemplified in a motive, or pattern, or in some directly grasped quality of the work of art, which helps him to localize and date the work and to establish connections between groups of works or between cultures . . . . To the historian of art, style is an essential object of investigation. He studies its inner correspondences, its life-history, and the problems of its formation and change . . . . For the synthesizing historian of culture or the philosopher of history, the style is a manifestation of the culture as a whole, the visible sign of its unity. The style reflects or projects the 'inner form' of collective thinking and feeling . . . . The critic, like the artist, tends to conceive of style as a value term; style as such is a quality and the critic can say of a painter that he has 'style' or of a writer that he is a 'stylist' . . . . Common to all these approaches are the assumptions that every style is peculiar to a period of a culture and that, in a given culture or epoch of culture, there is only one style or a limited range of styles." (pp. 287-288)

1016. "Styles are not usually defined in a strictly logical way. As with languages, the definition indicates the time and place of a style or its author, or the historical relation to other styles, rather than its peculiar features. The characteristics of styles vary continuously and resist a systematic classification into perfectly distinct groups." (p. 288)

1017. "Although there is no established system of analysis and writers will stress one or another aspect according to their viewpoint or problem, in general the description of a style refers to three aspects of art; form elements or motives, form relationships, and qualities (including an all-over quality which we may call the 'expression') . . . . Technique, subject matter, and material may be characteristic of certain groups of works and will sometimes be included in definitions; but more often these features are not so peculiar to the art of a period as the formal and qualitative ones." (p. 289)

1018. "In general, the study of style tends toward an even stronger correlation of form and expression. Some descriptions are purely morphological, as of natural objects . . . terms like 'stylized,' 'archaistic,' 'naturalistic,' 'baroque,' are specifically human, referring to artistic processes, and imply some expressive effort." (p. 290)

1019. "Basic for contemporary practice and for knowledge of past art is the theoretical view that what counts in all art are the elementary aesthetic components, the qualities and relationships of the fabricated lines, spots, colors, and surfaces. These have two characteristics: they are intrinsically expressive, and they tend to constitute a coherent whole." (p. 291)

Scriven, Michael. "The Methodology of Evaluation," *Perspectives of Curriculum Evaluation*. Chicago, 1967.

1020. Although there may be moral value judgments (based upon "the principle of the equality of rights of men") involved in evaluation, unless a person "is willing to challenge this axiom, and to provide rational support for an alternative, even moral value judgments are within the realm of rational debate." (p. 49)

1021. Two different approaches to the evaluation of a teaching instrument appear possible: "intrinsic evaluation" (an appraisal of the instrument itself--the content, goals, grading procedures, teacher's attitudes, etc.) and "pay-off evaluation" (an examination of the effects of the teaching instrument on the pupil, usually specified rather operationally) (pp. 53-54).

1022. Three types of activities should be distinguished and encouraged during curriculum development. "Goals as so far formulated should be regularly reexamined and modified . . . . Secondly, work should be begun on the construction of a test question pool [i.e., the construction of the operational version of the goals]. The third . . . is that of getting some external judgments as to the cohesiveness of the alleged goals, the actual content, and the test question pool." (p. 56)

1023. "Goals as so far formulated should be regularly reexamined and modified in the light of divergencies from them that have arisen during the developmental activities, where it is felt that these changes have led to other, more valuable goals." (p. 56)

Sessions, Roger. *The Musical Experience of Composer, Performer, Listener.* Princeton, 1950.

1024. The composer, performer, and listener each fulfill one of three separate functions in a total, indivisible, creative process (pp. 4-9).

1025. It is not the acoustic laws, but the raw materials and primitive sources of music that are the facts of musical experience. The basic ingredient of music is more truly movement than sound (p. 11).

1026. By embodying a sense of movement, music communicates the attitudes inherent in movement as a dimension of human experience. What is communicated is the dynamics and abstract qualities of emotion --not the emotion itself. The quality of emotion is captured in expressive musical gestures (pp. 23-26).

1027. The musical ear not only discriminates incoming sound in terms of quality, duration, pitch, etc., but also coordinates and organizes musical sensations. It organizes the generalized rhythmic, melodic, and harmonic materials, and also the specific motifs, phrases, and patterns which constitute the particular musical work (p. 39).

1028. The listener must first "hear" the sounds as they are performed (by identifying with them), secondly he "enjoys," then he "understands," finally he "discriminates." A receptive spirit is needed because the "technique" of the piece is the composer's affair, not the listener's (pp. 92-97).

1029. Understanding means to receive the full message of the piece [of music], not aided by theory or explanation. Understanding implies a real or imagined remaking of the work by the listener (pp. 96-97).

1030. At the stage of *discrimination* where impressions are differentiated qualitatively, the listener develops value judgments and becomes essentially a critic (pp. 99-100).

Sibley, Frank. "Aesthetic Concepts." *Philosophy Looks at the Arts*, ed. J. Margolis. New York, 1962.

1031. The two groups of remarks that can be made about works of art indicating one's ability to notice, see or tell that things have certain qualities are: 1) pointing out features using aesthetic terms, and 2) a judgment using taste concepts.

"Aesthetic terms always ultimately apply because of, and aesthetic qualities always ultimately depend upon the presence of features which, like curving or angular lines, color contrasts, placing of masses, or speed of movement, are visible, audible, or otherwise discernible without any exercise of taste or sensibility."

Aesthetic or taste concepts are essentially not condition-governed, that is, no non-aesthetic features serve as logically sufficient conditions for applying aesthetic terms. A judgment can be made from cases already decided, which then makes the relevant features sufficient conditions (pp. 65-66).

1032. The ability to discern individual and specific features when talking about a work of art depends on one's senses. The features that make an object "delicate" are combined in a unique way and the aesthetic quality depends on the combination (p. 77).

1033. Critics use, in part, the following methods: 1) pointing out non-aesthetic features; 2) mentioning qualities using aesthetic terms; 3) linking aesthetic and non-aesthetic features; 4) using similes and genuine metaphors; 5) using contrasts and comparisons; 6) repeating relating words; 7) accompanying verbal performance with tone, nods, etc. (pp. 81-83).

The critics' methods of talk can serve the teacher to bring students to see what they have seen regarding aesthetic qualities and to link their experience to the aesthetic usage of terms (p. 85).

Sokolow, Anna. "The Rebel and the Bourgeois," *The Modern Dance: Seven Statements of Belief*, ed. Selma Jeanne Cohen. Middletown, Connecticut, 1965.

1034. Modern dance is "an individual quest for an individual expression of life." (p. 30)

1035. Choreography reflects what a person asks from life and from art (p. 30).

"The only intellectual process [in choreography] is the one that puts the spontaneously conceived movement together into a form that works as a whole." (p. 33)

1036. A person's own language of movement is an organic statement of himself, but the personal vocabulary must be stretched lest it remain static (p. 35).

1037. "My works never have real endings; they just stop and fade out, because I don't believe there is any final solution to the problems of today. All I can do is provoke the audience into an awareness of them." (p. 36)

Sontag, Susan. *Against Interpretation.* New York, 1961.

1038. In approaching works of art, the overemphasis on the "idea of content" entails the perennial, never consummated project of interpretation. The "idea of content" is today mainly a hindrance, a subtle or not so subtle philistinism (p. 2).

1039. "A great deal of today's art may be understood as motivated by a flight from interpretation. To avoid interpretation, art may become parody. Or it may become abstract. Or it may become ('merely') decorative. Or it may become non-art." (p. 7)

1040. "There is always something other than content in the cinema to grab hold of, for those who want to analyze. For the cinema, unlike the novel, possesses a vocabulary of forms--the explicit, complex, and discussable technology of camera movements, cutting and composition of a frame that goes into the making of a film." (p. 7)

1041. Criticism needs to pay more attention to form in art. It needs a descriptive vocabulary for forms, that is, for formal analysis (p. 8).

1042. "*Transparence* is the highest, most liberating value in art--and in criticism--today. Transparence means experiencing the luminousness of the thing itself, of things being what they are. This is the greatness of, for example, the films of Bresson and Ozu and Renoir's *The Rules of the Game*." (p. 9)

1043. "What is important now is to recover our senses. We must learn to *see* more, to *hear* more, to *feel* more . . . . The aim of all commentary on art now should be to make works of art--and by analogy, our own experience --more, rather than less, real to us. The function of criticism should be to show how it is what it is, even that it is what it is, rather than to show what it means." (p. 9)

Southern, Richard. *The Seven Ages of the Theatre*. New York, 1961.

1044. The essence of theatre lies in the interaction of the two basic ingredients: audience and player. The methods of interaction change with changing times. (pp. 21-22)

"The essence of theatre lies in the impression made on the audience by the manner in which you perform." (p. 26)

1045. Good theatre should be comprehensible to a deaf man; you shouldn't have to say what an action means as you perform it (p. 50).

1046. The two parts of the dramatic formula (actor and audience) must be in intimate contact with one another. It is "absolutely essential that the individual comes into direct personal contact with his public. This is part of the mass strength, and it feels this." (p. 23)

1047. Accepting a play for what it is does not deter the enjoyment of it, but offers the key to a new appreciation (p. 289).

Spolin, Viola. *Improvisation for the Theatre*. Evanston, 1963.

1048. In theatre "no one teaches us anything." The student teaches himself by constantly examining his own experiences (pp. 3, 42).

1049. Creativity (in the theatre) is approached through "spontaneity" and "physicalization"--in which material is examined on a physical, non-verbal level (pp. 15-17).

1050. Training in the theatre is aimed at developing increased sensory awareness and a divergent behavior able to make use of the resources within an individual (pp. 14-15).

1051. Theatre experience is "a game" involving all people present at the time of creation. Theatre training is always in terms of groups--never alone (pp. 9-12).

1052. Individual "talent" is simply a "greater individual capacity for experiencing." (p. 3)

1053. "The audience is the most revered member of the theatre . . . they make the performance meaningful." (pp. 12-13)

1054. Theatre games are problem-solving devices, with each student providing his own solution in an atmosphere free from approval/disapproval (pp. 6-9).

Stanislavski, Constantin. *An Actor Prepares*, trans. Elizabeth R. Hapgood. New York, 1936.

1055. "'Truth' on the stage is whatever we can believe in with sincerity," that which could happen, whereas in ordinary life "truth" is what really exists (pp. 121-122).

1056. The actor must learn to deal with the imaginary life on stage as if it were real (passim).

1057. The actor should not aim at arousing certain reaction in the audience directly. Rather, he should attempt to establish the reality of the play. Audience reactions will take care of themselves when that happens (pp. 35-38).

1058. "In order to express a most delicate and largely subconscious life, it is necessary to have control of an unusually responsive, excellently prepared vocal and physical apparatus." (p. 15)

1059. The attention of the audience is directed by the attention of the actors (pp. 70-75).

1060. The audience is indispensable. "They give back what they receive from us as living human emotions." (pp. 24, 215-216)

1061. "Never allow [the students] externally to portray anything that [they] have not inwardly experienced and which is not even interesting to [them]." (p. 28)

Stanislavsky, Konstantin. *Stanislavsky On the Art of the Stage*, ed. David Magarshack. New York, 1961.

1062. Truth on the stage is what the actor believes to exist in himself and in the minds and hearts of the other members of the cast. "Truth and belief cannot exist without each other, and without them there can be no creative work on the stage." (pp. 22, 23, 25-26, 30, 48)

1063. The "creative state of mind" combines "complex freedom of the body and total relaxation of the muscles" with a maximum of general concentration ("all the spiritual and physical nature of the actors must be centered on what's taking place in the soul of the person he is representing on the stage.") Ideally, this state will become second nature (pp. 168, 184, 189, 204, 240).

Stevenson, Charles L. "Interpretation and Evaluation in Aesthetics," *Philosophical Analysis*, ed. Max Black. Englewood Cliffs, New Jersey, 1950.

1064. An interpretative term used by a critic functions as an imperative which influences or persuades our aesthetic decision (pp. 343-344).

1065. The critical response, summarized involves: 1) familiarity with ways a work of art can be experienced; 2) attending to the work by varying conditions; 3) making a "decision" about how to observe the work according to critical aesthetic sensibilities (what is brought to the work); 4) making a verbal statement about the work (this is the critical interpretation of evaluation); and 5) giving reasons for the judgment (pp. 332-349).

Stravinsky, Igor. *Poetics of Music*. New York, 1947.

1066. Musical meaning lies in the perception and understanding of the musical relationships. We ask the impossible of music when we expect it to "express feelings, to translate dramatic situations, even to imitate nature." (pp. 23-79)

1067. The creative phenomenon cannot be observed apart from the form in which it is manifest. "The basis of musical creation is a preliminary feeling-out, a will moving first in an abstract realm with the object of giving shape to something concrete." (p. 28)

1068. The spiritual effort [in musical creation] cannot be separated from the psychological and physical effort. That is, the "inspiration" in creation does not work *in vacuo*, but works in conjunction with the very act of putting notes onto paper. The goal at first is not definite. Composing is essentially a search for the One among the Many (pp. 51-56).

1069. "The more art is controlled, limited, worked over, the more it is free." The Dionysian elements which set the imagination in motion, must be subjugated to the formal, limiting aspects of the work (pp. 66-67).

1070. Regardless how scrupulously the composer indicates his desires on the score, some elements still defy definition because "verbal dialectic is powerless to define musical dialectic in its totality." (pp. 127-128)

1071. The performer must first of all be a flawless executant. Further, he must grasp the style of the work under consideration; he must possess a sure taste for expressive values and their limitations. The true performer must be an interpreter; he must surpass sheer execution and demonstrate a loving care in his performance (p. 132).

Swanson, Bessie R. *Music in the Education of Children*. Belmont, 1965.

1072. The value of music education can be considered at two levels, i.e., as personal enrichment and as an avenue for expression (pp. 2-5).

Music offers more to those who participate actively than to those who merely listen (p. 5).

1073. To lead children in seeing how music can be an avenue for personal expression, elementary teachers need to know how to 1) foster creative activity, and, 2) develop skills and understandings which permit more mature creative expression later on (p. 5).

Taylor, Joshua C. *Learning to Look: A Handbook for the Visual Arts.* Chicago, 1961.

1074. "To keep from confusing what we normally call the subject matter of a work--the identifiable objects, incidents, or suggested outside experiences that we recognize--with the more complete aspect, taking as it were, the part for the whole, it might be useful to adopt the term 'expressive content' to describe that unique fusion of subject matter and specific visual form which characterizes the particular work of art." (p. 43)

1075. "We should remind ourselves that the very capacity of an effective work to elude definition gives it power to live in our experience . . . analysis serves to broaden our experience by refining our perception of the individual work, leading us toward the definition of quality that can be completed only within the depths of our personal understanding." (p. 54)

1076. In describing the effect, in expressive content, of all the visual arts, a number of terms might be used to describe the material elements which seem "inseparable from . . . experience: *color*, both as establishing a general key and as setting up a relationship of parts; *line*, both as creating a sense of structure and as embodying movement and character; *light and dark*, which created expressive forms and patterns at the same time it suggested the character of volumes through light and shade; the sense of *volume* itself and what might be called *mass* as contrasted with space; and the concept of *plane*, which was necessary in discussing the organization of space, both in depth and in a two-dimensional pattern. Towering over all these individual elements was the way they were put together, the *composition*, how part related to part and to the whole: composition not as an arbitrary scheme or organization but as a dominant contributor to the expressive content of the painting . . . each painting must be regarded as a new experience, and the analysis of its particular formal aspect simply as a means of characterizing its full expressive content." (p. 55)

1077. "The expressive content of a work is embodied in its very forms; . . . differences in color, shape, texture, and line and the way these and other elements are combined are not mere technical differences in art but mark differences in expression and feeling." (p. 69)

1078. "It is impossible to apprehend an artistic idea without some recourse to some physical medium, and the artist's choice of medium becomes a part of his creative activity. The artist's decision to draw in ink or chalk or carve in wood or marble is of significance to the eventual form he evolves and . . . to the experience we as participants share. An appreciation of the particular nature of these experiences may be enhanced by a knowledge of the actual processes involved and by a recognition of the expressiveness artists have found in some established materials and methods." (pp. 69-70)

1079. "As with the formal elements . . ., it must always be remembered that simply to recognize the medium or technique of a work is in itself of little relevance to anyone but an archivist or dealer. It becomes of significance only when a knowledge of the technique helps in describing the particular artistic character of the work." (p. 70)

1080. "Because of the directness of their execution drawings often give a particularly clear indication of an artist's vision, his aims and formal means . . . . Possibly also, because of this directness and the simplicity of means, we are especially conscious, in drawing, of the medium with its inherent qualities, without expecting it to be lost in an illusion of space or imitated texture. For this very reason the artist's choice of material becomes of particular importance." (p. 70)

1081. "At certain points in history new media and new artistic forms have evolved at the same time, and one might be led into a discussion of whether the medium was developed from the need for expression or whether the expression was made possible by the invention of the medium . . . . What is . . . important is the fact that, whether he chooses from a great range of media or works unquestioningly in traditionally prescribed material, the artist will tend to visualize the ultimate expressive form of his work in terms of the medium itself, so that characteristic aspects of the medium and artistic form are inseparably united." (p. 72)

1082. There are other aspects of painting, beside technique and medium that might be discussed: "The situation for which a painting is painted, how it initially was meant to be seen . . . . Size is not an unimportant factor in the effect of a work. It has to do not only with the choice of medium but with our consciousness of the medium and of the way the work is done . . . . Then there is the question of the point from which the painting was meant to be seen, whether from above or below, from near or far. This is of especial importance with paintings created to relate to architecture. Because of these factors of specific material, of size, of placement, it is important to view whenever possible the original paintings; reproductions . . . may be useful but are in no way substitutes for the original works." (p. 73)

1083. "The sculptor creates not only an object of a certain size and weight but also a space that we experience in a specific way. The space in which we see the sculpture is an inseparable part of the work itself. It is a reciprocal relationship, this interplay between the solid and space. Although initially the solid object created the space, in turn the created space acts upon the object, affecting its appearance." (p. 80)

1084. "In general . . . the experience [of a work of architecture] is determined by forms seen successively in space, relying, therefore, on both space and time, on our immediate impression and on memory. For purposes of analysis . . . [it is] convenient to discuss separately the character of the forms themselves and the way they were put together . . . such matters as proportion, shape, color, and texture [are] helpful in defining their character; but . . . this character means little outside the context of the building. The way the forms were composed . . . [is] more difficult to analyze but more basic to our understanding of the character of the work . . ." (p. 86)

1085. In two buildings one may see "two quite opposing compositional ideas: a belief in a measured, controlled space comprehensible in its entirety, and a concept of free-flowing space of undefinable dimension--a ranging of forms one against the other in a fixed and stable harmony, and a mingling and overlapping of forms in such a manner that they seem to grow organically. These are only opposing tendencies, not categories into which all architecture can be divided." (p. 69)

1086. "We expect a building to be structurally sound and the kind of structure to be in some measure evident. A part of our pleasure in architecture comes from a sense of structural achievement. If there is an obvious discrepancy between what a building purports structurally to be and what actually it is, we are dissatisfied, regardless of other attractions." (p. 87)

1087. "Materials and techniques are important to the artist because new materials and new methods of use make possible new forms, and new forms are necessary for the expression of new experiences." (p. 87)

1088. "We must use care in determining what, in architecture, use comprehends. . . . Physical use must be served, but it must be so thoroughly linked to our formal experience of the building that we could no more separate that which was created by dictation of utility and that created to serve formal expression than we could separate actual structure from structure expressed." (p. 88)

1089. "To achieve the print the artist must work with that which will produce the final product instead of directly producing the work of art himself. Between the hand of the artist and the work of art that we perceive, a mechanical process intervenes . . . to realize in visual form his original concept, the artist must conceive of the print in terms of this mechanical process. In producing a print, the role of the medium is greater than it is in the case of drawings or paintings, and thus we can realize even more clearly in studying prints the importance medium may assume for our perception of the work of art." (pp. 73-74)

1090. "The number and type of materials out of which a sculptor may create his work are many, and each presents particular qualities on which the artist may draw in giving expression to his initial concept. . . . However, all the solid materials from which the sculptor may choose group themselves into two large divisions based on the manner of working they impose on the sculptor . . . . The sculptor may choose a material whose nature is such that he arrives at his desired form by removing areas from a given block, or . . . he builds his final form through the gradual addition of material. The choice . . . is governed by what the artist wishes to impart to his work." (pp. 80-81)

Taylor, Paul. "Down with Choreography," *The Modern Dance: Seven Statements of Belief*, ed. Selma Jeanne Cohen. Middletown, Connecticut, 1965.

1091. "Start with too rigid an idea, stick to it, and there is good chance the dance will become forced and lifeless . . . . If a dance is too logical, it becomes expected and predictable . . . . There are no rules, just decisions." (p. 101)

1092. A choreographer may not know how a dance will turn out in the beginning. He may start "in an impermanent and unorganized way," go back to clarify a line, change the music or the dancers, or even throw the whole thing out (p. 101).

1093. When a movement is not "organic" and prevents the body from following its natural muscular path, it remains only an idea, for it does not fit into the physical logic of the phrase and it stops the dancing (p. 95).

Thorpe, Louis P. "Learning Theory and Music Teaching," *Basic Concepts in Music Education*, NSSE, LVII, pt. 1 (1958).

1094. The procedures of learning to play an instrument (or to sing) involve individual motivation, adaptation of skills to abilities of the learner, materials with meaningful form, knowledge by the learner of his progress, and a sense of well-being and social adjustments. These principles apply to the learning of any skills, not only music (p. 191).

Trilling, Lionel, *The Liberal Imagination*. New York, 1954.

1095. As an intellectual system, Freudian psychology in its idea of the totality of human possibility broadens and complicates the possibilities of human achievement.

The debt literature owes to Freud is not due to his formulations about art but rather is implied in his conception of the mind (p. 60).

1096. The contributions of Freud to art, especially literature are: 1) poetry is a natural output of the mind, not an aberration; 2) humanity thinks in metaphor; 3) in the organization of the mind are mechanisms--such as the condensations of meaning--by which art makes its effects; 4) tragedy can be understood in the light of the repetition compulsion principle as the ". . . homeopathic administration of pain to inure ourselves to the greater pain which life will force upon us"; 5) as intellectual system, Freudian psychology, in its idea of the totality of human possibility broadens and complicates the possibilities of human achievement (pp. 60-64).

1097. Rationalist positivism is the only way of finding out, of knowing that the poet or artist creates art to find a deeper relation to or understanding of reality (pp. 49-50).

1098. The position that the psychoanalytical method can explain the "inner meanings" of the work of art is erroneous. There is not one but many meanings in a work of art, and it will not do, for example, to say the Oedipus complex is the meaning of Hamlet. Psychoanalytical meaning should not be considered as the solution, but rather as an illumination of a work of art (pp. 55-60).

1099. Criticism has derived from the Freudian influence the tendency to read a work with a view to its "latent and ambiguous meanings." The literary critic or biographer is more aware of the dangers of "theoretical systematization" and his motive is less to reveal the work, but rather to find common grounds for sympathy with the writer and thus extend the significance of the work (p. 48).

1100. In a work of literature, the artistic power to which we respond is largely dependent upon the systematic ideas (an idea exists where two different emotions come into conflict) contained in that work. Where ideas are "inorganic, already arrived pellets of intellections," we soon tire of the literature; we cannot so easily have done with a literature which does not have all of the answer (a prime distinction between American and European literature) (pp. 269, 278, 285-287).

1101. Systematic ideas contain the primitive; they are ". . . the means by which a complex civilization keeps the primitive in mind and refers to it . . . " and thus are of great value to the artist (pp. 278-279).

1102. The ideas used in literature are ideas that arouse feelings. An idea exists when two different emotions come into conflict. The power of a work will largely depend upon the depth of the conflicting emotions (p. 269).

1103. We respond to artistic power, rather than to a rational system of thought, but artistic power is achieved in part through its relation with systematic ideas. As readers, we demand thought in our literature. Even poetry is in the realm of rational thought--for it uses an exact syntax (pp. 275-277, 279).

1104. "Intellectual assent in literature is not quite the same thing as agreement. We can take pleasure in literature where we do not agree . . ."

Excellent prose with which one agrees seems to give the reader the same pleasure as a "satisfactory" work of art (p. 277).

Trilling, Lionel, *Beyond Culture*. New York, 1950.

1105. Whether or not the teacher committed to the teaching of modern literature should take the Dionysian idea of disorder (e.g., "of losing oneself up to the point of self-destruction, of surrendering oneself up to experience without regard to self-interest or conventional morality . . .") existing somewhere in the back of his head, bring it forward and share it, is an open question (pp. 18-19, 30).

1106. Literature's value was as an agent in developing the moral intelligence, because it lay outside the reader's environment; today, it is within the environment, and its assumptions - seeing man as alienated, society as a wasteland - permeate the environment so that literature becomes trivializing rather than broadening (pp. 229-231).

1107. Students today are morally motivated to study literature, but the concern with morality is different. Today there can be no moral dilemma, for there is no recognizable conflict between Interest and Duty. Style is the key to the good life in the individual and in the culture (pp. 219-233).

1108. In modern literature, the question of right and wrong is no longer considered. Valid criticism gives way to emotional gossip.

Criticism seems to have been too overawed by modern literature to find fault (p. 231).

1109. Today's teacher of modern literature has been deprived of his broadening and moralizing function.

Because modern literature is so complex, there is often time only for a teacher to make the work understandable and point out its oddities. Having devoted so much of his time to its study, he is no longer an objective observer. This leads to inadequate classroom training (pp. 231-232, 251).

Tyler, Ralph W. "Changing Concepts of Educational Evaluation," *Perspectives of Curriculum Evaluation*. Chicago, 1967.

1110. In order to assess the progress of education it is necessary to "know what all, or almost all, of the children are learning as well as what is being learned by the middle or 'average' children."

However, there is little theory presently formulated, or technics developed which will "aid in the construction of relatively homogeneous samples of exercises faithfully reflecting an educational objective." (p. 14)

1111. If we are to be successful in educational evaluation, we will need to replace older criteria and their dependent procedures with new concepts. "These new concepts must be based on the assumptions of dynamic potential in all or almost all human beings."

"The evaluation task is to describe or measure phases of this [human] potential and difficulties to be surmounted that can help the individual and the educational institution in improving student learning." (p. 16)

Urmson, J. O. "What Makes a Situation Aesthetic?" *Philosophy Looks at the Arts*, ed. J. Margolis. New York, 1962.

1112. The criterion of an aesthetic reaction depends upon the nature of the explanation of that reaction.

The aesthetic reaction must be distinguished from other reactions and judgments, such as the moral, the economic, and the intellectual (p. 14).

1113. Principles for aesthetic evaluation are: 1) criteria should not be determined by paradigm cases of art; 2) criteria should be based on an *appraisal* of the "sensible qualities" of the way a "simple" case or object looks, smells, sounds, tastes, and feels; and 3) "sense" criteria may be compounded.

Anything may be judged because a "thing" is not judged as of a kind, but by criteria appropriate to a particular point of view. "What makes the appreciation aesthetic is that it is concerned with a thing's looking somehow without concern for whether it really is like that . . ." (pp. 23-24)

Venturi, Lionello. *History of Art Criticism,* trans. Charles Marriott. New York, 1964.

1114. "Contemporary criticism differs from that of the past in that it concentrates attention on visual symbols. The distant origins of these symbols are best understood if one recalls the distinction made by Lucian . . . with reference to Zeuxis' Centaur . . . Lucian saw two types of phenomena: one concerned with psychological expression, the other with the artist's vision. It is the task of criticism to overcome this dualism by understanding how psychological expression is turned into painting and how the vision of the artist expresses what he feels." (p. 267)

1115. The critic finds the science of artistic vision in "a body of generalized knowledge derived from the observation of form and colour as used by artists. In any work of art form and colour are the art in that they are imbued with the individual feeling of the artist. But, when the forms of composition of two different personalities are compared, that emotional emphasis that makes them art is abstracted. What remains is the physical symbol of a reality that, like all realities, is made up of both spiritual and physical components."

"Just because it is a symbol, composition, even when it is abstracted from the work of art that it informs, is charged with historical connotations. Hence, besides being a material thing, it is also an expression of taste and a link between the creative individuality of the artist and the historical development." (p. 268)

1116. "When Byron's poetry is called melancholy or Lamartine's tender, two psychological characteristics are given that do not inform the poet's art but that help to describe their personality. In the same way, when it is said that Raphael is linear and Titian pictorial, this is not a judgment of their art but identifies two usual tendencies that describe their personalities. The experience of melancholy and tenderness, like the experience of the linear and the pictorial, is thus an experience of classes, systems, schemata, and symbols that is indispensable to the process of coming to understand the individuality of any work of art." (p. 268)

1117. "It is essential not to confuse art with the viewer's taste, and therefore never to make a visual symbol the yardstick for critical judgment." (p. 269)

1118. "In respect to artistic judgment, . . . symbols have had simultaneously a negative and a positive function. Because they are abstract in form, symbols belong to psychology and do not have a judgment value. Aristotle said that line is essential to art; colour, incidental. But just because line and colour are two symbols and not art itself, they have the same value, and any preference is arbitrary and depends on individual taste rather than reason. Any symbol can occur in both masterpieces and poor work. At the same time, since criticism had always used symbols to justify judgment, the fact that we have now put all the symbols on the same level in relation to art, has liberated the judgment of art from abstraction . . . . In this sense of liberation, the use of visual symbols has been useful in giving historic consistency to art criticism." (pp. 270-271)

1119. "Comparing the senses of sight and touch, . . . touch does not have its idiosyncratic expression, so that we have to resort to concepts of hardness, softness, roughness, and so on, to represent it. In contrast, for sight there are activities that are an immediate outgrowth of visual sensation, for instance, gesturing, drawing, painting, modelling. These activities do not require the mediation of thought. For this reason painting, sculpture, and architecture have their own laws which are not the laws of nature but of visibility."

"The manner of considering objects, as fragmentary for science as for art, is what distinguishes nature seen as art from nature described by science. The artistic manner is that of representation and of form, and it is subject to certain conditions which are the laws of knowledge as visibility. Laws cannot be imposed on artistic activity, and we have to understand how it conforms to the laws of its own manner of seeing." (p. 275)

1120. "The history of art [acc. to Fiedler] should be a history of that special knowledge that is obtained through art and not an imaginary representation of art, for example, as the expression of the spirit of the times or of peoples, or a pedantic, petty history of the philological kind . . . the significant artistic personality, the true genius, appears unexpectedly and is more often the beginning of a new era than the end of an old one . . . . He does not have forerunners but only imitators." (p. 276)

1121. "It is a mistake to admire the evolution of art from primitive ornament to the masterpieces of the great eras; art does not progress, it jumps." (p. 276)

1122. "The value of artistic rules lies in the artistic production of those who made them, not in their being obeyed by those to whom they were bequeathed. If technique is treated as something learned, style takes the place of art." (p. 276)

1123. One view of art history considers that there are five symbols of pure visibility. "Each symbol consists of two antithetical terms.
1) The development from linear to the pictorial....
2) The development from plane to recession....
3) The development from closed to open form....
4) The development from multiplicity to unity....
5) The development from absolute to relative clarity of the object....
These five symbols may be considered . . . as five views of the same phenomena. The linear or plastic evinces a natural relation to the tight spatial distribution of the surface composition as well as to constructivist or closed form, the individuality of the separate parts and to absolute clarity. On the other hand, relative clarity of form may be related to emphasis on unity to the detriment of the parts, to non-structural fluidity within the confines of the surface, and to pictorial-impressionistic compromises; despite superficial appearances, the style in depth also belongs to this second family since it is based on certain appearances that have significance for the eye but not for the tactile sense." (pp. 286-287)

1124. "There is no idea, and therefore no definition of art, however universal it may be, that does not imply a complete judgment of works of art, that is not excited by the desire to understand and judge determinated groups of works of art." (p. 337)

1125. "Present day art has not, in fact, entered into the formation of the taste of the writers on aesthetics, . . . they have not been able to keep sufficiently distinct the aesthetic truths from the manifestations of a personal taste." (p. 339)

1126. "Intuitive experience of art is not the artist's intuition, because it is not productive, and it is not even criticism, because it does not comprehend the idea of art with which one judges . . . . It is the sensible stage of criticism, the individual direction, still too personal to have the right to universality; in a word, it is taste." (p. 339)

1127. "The history of criticism teaches that the critic has need of a present taste to direct his judgment even upon past art. But there is another exigency which seems opposed and which is only integrative: that he should also have intuitive experience of art in the past. To re-live in the present the art of the past we must not falsify it, we must not interpret it according to our desires and ideas, but according to the desires and ideas of past art. The understanding of a work of art becomes objective in analysis as the taste of its author." (p. 340)

1128. "Intuition of art in a work of art and analysis of the constituent elements are naturally the first and essential conditions. But the control of the personal intuition and the personal analysis, and therefore the guarantee of their objectivity, is obtained only with the history of criticism. In the words of the artist upon his own ideal, in his own techniques, in the judgment of contemporaries, in the interpretation of posterity, every taste defines the essential elements of its own nature, and constitutes a stage for the development of criticism. And in taste are included all the scientific, religious, moral and utilitarian motives which the artist has held in the moment of his creation and to which he has given the form. The demand of the history of culture justifies itself thus and is transformed: no longer detached from the work of art, since it deals with the taste of art, the history of culture is made one with the history of art." (pp. 340-341)

1129. "In the figurative arts, as in literature and music, perfect and absolute art is the rare exception. And all the rest--what is it? There is, it is quite agreed, the ugly, the negation of art. But very many paintings, sculptures and works of architecture, though they are not perfect and absolute art, are not purely negative works, completely deprived of all value; . . . they are, as we say, *interesting*. They are not to be measured by the standard of absolute art, by which they would be annihilated, but by a different standard. They are the historical documents of the sentiments, of the will, and of the ideas of the respective civilisations, and they present the so-called illustrative values; or they are works which prepare the practical conditions for the birth of the masterpiece - that is to say, the works of *forerunners*; or they are works which continue the style of one among the great masters, and interpret it, make it accessible and familiar to the public--that is, they are the works of *pupils* and *followers* . . . . They make possible the every-day life, though on the alert to recognize the 'masterpiece.'" (pp. 342-343)

1130. "We know that the history of poetry and the history of literature are distinguished, not by their extrinsic characters, as would be verse and prose, but by their intrinsic value, poetry having a universal and eternal value, while literature has a value relative to places and times --that is, to the civilisation to which it belongs. Poetry is a synthesis of the individual and the universal, of the finite and the infinite; and literature is individual and finite only . . . . Literature expresses . . . the sentiment, moral or intellectual tendencies, which have not yet found and never will find their complete poetical form, and represents that analytical moment of poetry which is the material of its history." (pp. 341-342)

1131. "To attain . . . its supreme goal, which is that of recognising when a painting or a sculpture or a work in architecture is perfect and absolute art, the history of art must fulfill two demands. One is the intuitive consciousness of art in the making--that is to say, contemporary art; and the other is the distinction of the absolute and the relative, the eternal and the momentary, the value which transcends history and the reality which is subject to it; . . . art and taste." (p. 344)

1132. One differentiation of the three disciplines of art history, art criticism, and aesthetics is as follows. "The history of art should present works of art - all the works of art - without judging them, without commenting upon them, with the richest possible documentation of the facts. Art criticism should judge works of art in conformity with the aesthetic feeling of the critic. Aesthetics should formulate the definition of art in its universal meaning." (p. 19)

1133. "Art criticism appears to be entangled in antimonies . . . . On one side the thesis: A work of art cannot be understood and judged except by taking it back to the elements from which it results . . . To which thesis is counterposed . . . a work of art cannot be understood and judged except by itself . . . . The solution . . . is: that a work of art has, certainly value in itself; but this self is not something simple, abstract, an arithmetical unity; it is, rather, something complex, concrete, living, an organism, a whole composed of parts. To understand a work of art is to understand the whole in the parts and the parts in the whole. Now, if the whole is not known except through the parts . . ., the parts are not really known except through the whole . . ." (pp. 20-21)

1134. The historical facts which the art critic may take into account are: the country in which the artist is born and formed; the geographical, climatic and racial conditions among which he lives; the political and social conditions of his historical moment; his private life; his physiological and pathological constitution; the relations which he had with other artists; and his religion and moral ideas. "'All the categories may be indispensable, and none of them is so of necessity . . . the elements of fact, which the critic must hold present, are only those that have entered effectively to constitute the work of art which he examines and which are indispensable for the solution of the critical problem which he propounds to himself. What these may be, nobody can say, in general: the problem, determined case by case, is only resolved case by case.'" (pp. 21-22)

1135. "A preference in art is always a principle of art criticism. But it is criticism without a universal idea, judgment without a universal pretension; it is a tendency towards criticism, a desire for criticism, a judgment of the senses. It is not yet art or criticism, it is a process and not a result; it is individual and may belong to a group of individuals. It is not criticism, it is *taste*." (p. 24)

1136. "A critical history of art should benefit from aesthetics as well as from historical facts . . . . To understand an aesthetic principle means to verify it by personal experience, and in some way to criticise it. One the other hand it is necessary that the historical experience should be illuminated by the aesthetic principle assumed, and so transformed. There is, therefore, only one way to know an aesthetic principle: that of understanding in it the theoretical value by the light of the history of aesthetics. On the other hand, . . . there is no other way of understanding art except that of compiling a critical history of it." (p. 25)

1137. The principal factors of Baudelaire's judgment are perceived to be: "1--the pragmatic factor, which is given by the work of art on which the judgment is brought to bear; 2--the ideal factor, which is given by the aesthetic ideas and moral needs - in short, by the civilisation to which he adheres and which he helps to form; 3--the psychological factor, which depends upon the personality of the critic. The psychological factor is more important for a monograph on a critic than for a general history of art criticism. . . . The ideal factor is essential to the historical importance of judgment . . ." (p. 30)

1138. "It is necessary . . . to avoid the dualism which would exist if the origin of artistic judgment were indicated as, on the one hand, in aesthetic ideas and, on the other, in works of art. They are abstractions, these, and useful for direction; but in reality aesthetic ideas and works of art are fused in one impulse of judgment, in a tendency, in a mode of feeling that we know already under the name of taste. Judgment on art obeys the same antimony that art obeys; it is analysable into the elements of the critic's taste, and those elements are illuminated precisely in the synthesis of the judgment." (p. 31)

1139. "The essential condition of the artistic judgment is to have a universal idea of art, and at the same time to recognize it in the personality of the artist as an expression of universal art." (p. 31)

1140. "Innumerable . . . problems are faced in a work of art, and they can all be resolved when one bears in mind the character of the work of art--intuitive and not logical, concrete and not abstract, individual and not universal. Thus is clarified the character, both absolute and relative, of artistic judgment. Its absolute aspect depends upon the eternal value of art, and its relative aspect depends upon the fact that the eternal value is not found except in the single personalities of artists. Between the universal and the individual there is nothing that has the value of a rule of judgment." (p. 36)

Vickers, Stephen G. "The Work of Art and the Text That Accompanies It," *Improving the Teaching of Art Appreciation*, ed. David W. Ecker. The Ohio State University, 1966.

1141. Four elements helpful in 'making an appreciation' of a work of art are: 1) facts private to the monument, 2) simple description, 3) formal analysis, and 4) contextual relations (p. 283).

Villemain, Francis T. "Democracy, Education, and Art," *Educational Theory*, XIV, i (January 1964).

1142. The activity or process of art is not a developmental process, but is the generation of qualities of experience, ordered and related to extend the 'qualitative dimension' of experience.

Art and creation are attained when qualities of experience are intentionally sought out.

A work of art is the artist's created relationships, providing others with the formed qualities as a vehicle of communication (pp. 4-5).

1143. "The problem becomes one of infusing all types of education and our society with art experience . . . . Let us not belittle the obvious resources of science and technology but enlarge and redirect their problems so that they help provide the conditions necessary for widespread art experience." (p. 8)

Villemain, Francis T. "Toward a Conception of Aesthetic Education," *Studies in Art Education*, VIII, i (Autumn 1966).

1144. "The affective-cognitive distinction may be defended on the grounds that it establishes categories of methods, means and ends that require differing treatments or kinds of attention in the educational situation." (For example, "a teacher of painting will not advance a student's ability to paint in a cubist manner if she envelops them in the materials of logic.") "The danger is, of course, to convert the distinction into a dichotomy. Surely students of painting do well to employ logical structures upon the utterances they employ in connection with their painting. If so, then it is clear that both cognitive and aesthetic processes are not self-sufficient affairs." (pp. 27-28)

1145. In a general theory of methodological behavior "a spectrum of emphasis of concern between the cognitive and the qualitative is to be observed in on-going behavior. At one moment a chuckle and general merriment may be in the foreground with statements of fact and question deployed to foster the levity. I call this *qualitative predominance*. The mood may then shift to the use of the qualities of seriousness and concentration to render secure the focal attention being given to the significance of the law of gravity, for example. I call this *theoretical predominance*.

So it is that qualitative orderings may at one moment serve to support cognitive practicings which, in their turn, may be put in the service of aesthetic concerns." (pp. 28-29)

1146. "Many a novel, play or opera has been composed in the reciprocity range, and many others thoroughly with qualitative predominance. And in the case of painting where white is used as representing "virgin" or where a fierce horse is used to represent "Fascist brutality" we have instances where a picture may well be used to advance both cognitive and qualitative mediations. It is, in part, this dual function that may be performed by the plastic media of painting, as painters like to call it, of standing for and hence mediating cognitive as well as qualitative thought . . ." (p. 30)

1147. "A comprehensive conception of education in the 'fine' arts incorporates an account of the role of cognitive mediations that forward aesthetic processes and the continuities between predominantly aesthetic practicings and those predominantly cognitive." (p. 30)

Wellek, Rene and Austin Warren. *Theory of Literature*. New York, 1956.

1148. The experience of literature needs to be translated into intellectual terms, thus forming rational systems of knowledge (the extrinsic and intrinsic approach).

Literature may be examined both *extrinsically*, through biography, psychology, and sociology for example, and *intrinsically*, through a study of the elements or aspects which make up the work itself (p. 15ff).

1149. Theories of the creative process are not necessary to the understanding or evaluation of a text, though they may throw light on the final text (pp. 81-93).

1150. The literary work is a "structure of norms" which can never be fully apprehended but which nevertheless exists (pp. 150-152).

1151. Some criteria for distinguishing (not to be confused with evaluating) a literary work are its organization and expressiveness, its lack of practical intent, and its reference to a world of the imagination (pp. 20-24).

1152. Adequacy of interpretation of literature comes from perspectiveism"--the appeal to various sufficient critical theories which aid the reader or listener in discovering other, more complex realms of aesthetic experience. Through perspectivism, the reader becomes aware of a single literature approached through various, "strata of norms" -- sound, style, image, metaphor, myth, and point of view (pp. 152-157).

1153. "Perspectivism" (the appeal to various sufficient critical theories which aid the reader in discovering other, more complex realms of aesthetic experience) may be the approach to *any* work of literature. Study of a work of literature must begin with the work itself (pp. 139-141, 152-157).

Weitz, Morris. *Hamlet and the Philosophy of Literary Criticism.* New York, 1966.

1154. Criticism, as an area of aesthetic inquiry, uses language as a form of studied discourse about works of art. Such discourse involves a developed vocabulary, procedures and arguments, assumptions, and goals and purposes (p. vii).

1155. Not all critical questions are "factual" questions. They are also questions involving critical debate about the application of criteria for concepts, the criteria themselves, and the problem of centrality (an explanation of what is of most importance in a work of art) (pp. viii-xii).

1156. A false assumption in much criticism is that all questions are of the same "factual" type which can be answered by reference to data within the work of art. This assumption has evolved as a result of the classical concept of language which views language utterances as "true" or "false" (pp. vii-xii, 215-227).

1157. To understand criticism as an "open concept" it is necessary to delineate and separate the logical issues into four procedures or tasks: (1) *description;* (2) *explanation;* (3) *evaluation* (4) *poetics and aesthetics*. In so doing, criticism involves a multiplicity of properties, of which none are necessary and sufficient (pp. 203-319).

1158. Descriptive statements in criticism are essentially "factual" and therefore verifiable by data within the work of art. These statements might be about individual data, general data, or comparisons between/among datum (e.g., dialogue, images, characters, etc.) (pp. 228-244).

1159. Explanatory statements often involve interpretations which function as hypotheses about what is important in the work of art (the problem of centrality). They might be aimed at clarifying symbolic or "why" questions ("Why does Hamlet spare the King?"), or they might be discussions about the imagery in relation to the whole work of art, or the "meaning" as made explicit in the importance of the work (pp. 245-268).

1160. Evaluative statements, essentially "arguments" aimed at assessment of a work of art, involve praising, condemning, defending, judging and revaluating. The problem is to validate the relation between the praising and the "good" reasons. The former is validated by application, clarification, and justification of criteria; the latter by employing unchallengeable, clear, concrete, consistent criteria. In both instances, the criteria themselves need clarification (pp. 269-284).

1161. Poetics and aesthetics in criticism involve theorizing about the nature or essence of such things as drama, tragedy, artistic truth, etc. (pp. 285-315).

Weitz, Morris. "The Nature of Art," *Readings in Art Education*, eds. E. W. Eisner and D. W. Ecker. Waltham, Massachusetts, 1966.

1162. A theory of the nature of art, in the sense of a true definition which asserts the necessary and sufficient conditions to establish a work as art and nothing else, has not, cannot, and need not be achieved to say about art what needs to be said by a teacher (p. 51).

The function of the concept, "work of art" in teaching and talking about art is to describe and to evaluate certain objects under certain conditions (p. 54).

1163. The minimal criteria required to establish the true definition of "art" are: 1) clear, precise, empirical, and testable terms, 2) no circularity, 3) all cases and all properties of works of art covered, and 4) things clearly not art are not included. These minimal criteria have not been satisfied in theories defining art (p. 52).

1164. We talk about art "by pointing out established recognized examples, about which there can be no question of their being works of art for the all-important reason that they are intrinsically connected with the home base of the concept, 'work of art,' itself." (p. 50)

1165. The conditions for meaningful talk about "art" are: 1) existence of paradigm cases, 2) existence of strands of similarities among properties, and 3) allowance for new examples of works of art with their new properties. The third condition precludes the possibility of a true definition within a theory that purports to establish the nature of a work of art, because it makes "work of art" an open concept (pp. 53-54).

Wigman, Mary. *The Language of Dance*, trans. Walter Sorell. Middletown, Connecticut, 1966.

1166. "Movement gives meaning and significance to the artistically shaped and formed gesture-language. For dance becomes understandable only when it respects and preserves its meaning relative to the natural movement language of man." (p. 103)

1167. "Time, strength, and space: these are the elements which give the dance its life. Of this trinity of elemental powers, it is space which is the realm of the dancer's real activity, which belongs to him because he himself creates it. It is not the tangible, limited, and limiting space of concrete reality, but the imaginary, irrational space of the danced dimension which can erase the boundaries of all corporeality . . ." (pp. 11-12)

1168. "Does not the power, the magnificence of all creative art lie in knowing how to force chaos into form?" (p. 41)

1169. There are two currents in creative ability: "the creative readiness that evokes the image . . ." and "the will to act whipped up to a point of obsession, that will which takes possession of the image and transforms its yet fleeting matter into malleable working substance in order to give it its final form in the crucible of molding." (p. 12)

1170. "Solo dance--group dance--choric dance: these are the three great complexes of expression and form in which the dance unfolds and is effective." (p. 22)

It is possible to present the same theme in all three forms, but each dictates a different approach (p. 17).

1171. The solo dance is "the most condensed form of the dance message." (p. 17)

1172. "The most inexorable demand of the choric principle is simplicity --in space structure, in rhythmic content, in movement, posture, and gesture, in their dynamic tensions, solutions, and crescendi." (p. 93)

1173. When a dance passes from creator to performer, although "the given form remains the same, although its content is in no way changed, nevertheless it undergoes a transfiguration in the interpretive reflection of the performer. It is like an echo, which also returns our call word for word. Only the timbre has changed, and it seems to reach us from another dimension. Like it, the creative idea also changes in its instrumental recreation by the dancer and becomes a purely performing property to such a degree that it can make us forget its original authorship." (p. 21)

1174. The teaching of dance is a "growing process in which physical movement, spiritual agility, and mental versatility must be balanced in order to achieve the transformation of the physical in man to the body as an instrument." (pp. 108-109)

1175. "To reveal the whole range of movement potentialities to the young dancer . . . that is what matters." (pp. 108-109)

1176. The craft of dance must be learned, but "wherever technique is worshipped for its own sake, art ceases to be." (p. 16)

1177. "To give lessons and to teach are not necessarily the same, and a good trainer is not necessarily a pedagogue too." (p. 110)

1178. "Analysis and the control of movement processes are a part of the craft and the dancer's daily bread." (p. 110)

1179. "But to teach means to shed light on the teaching material from all sides, to convey it from the aspects of the functional as much as from the viewpoint of spiritual penetration and emotional experience." (p. 110)

1180. "Speak your own language and try to convey to your students something of what drove you to the dance: your enthusiasm, your obsession, your faith, and your relentless endurance with which you worked as a student. Have the courage to be yourself and also to help your students find the way to themselves." (p. 107)

Willet, John, ed. and trans. *Brecht on Theatre*. New York, 1964.

1181. Theatre must adapt to a society which has undergone massive changes in its mode of life and thought. The old theatre has outlived its usefulness. A new theatre, based on scientific principles is needed to solve the problems of society (pp. 20, 179, 205).

1182. The epic theory and theatre consists of 1) the playing in quotation marks; 2) the portrayal of new and complex processes; and 3) the detached, unemotional style, thus corresponding to the sociological situation.

The "epic theatre" would demand rationality in place of emotion and inevitability, detachment in place of involvement, portrayal of the new and complex rather than the customary and simple, and problem solving rather than acceptance (pp. 33 ff, 136-140).

1183. The aim of drama is not to show experience as familiar but to show familiar experience as something strange and alienated so that it might be scrutinized (p. 71).

1184. We must stop making a distinction between entertainment and education. The correct kind of education *is* entertaining. The theatre should give pleasure, but it should not abdicate its responsibilities (pp. 72-73).

Wolfflin, Heinrich. *Principles of Art History: the Problem of the Development of Style in Later Art.* New York, 1932.

1185. Art history, showing how artists have arrived differently at great art, can view the devlopment of decorative and imitative significance by describing the art forms through linear to painterly development, plane to recession, closed form to open form, multiplicity to unity, and absolute clarity to relative clarity. Each of these five categories impinge on the others (passim).

1186. The same subject from nature will be apprehended differently by different artists, resulting in individual styles which are due to differing temperaments. "To the personal style must be added the style of *the school, the country, the race.*" Consideration must also be given to "what we must call 'period' style." (pp. 2-3, 6, 9)

Wright, Edward A. *Understanding Today's Theatre.* Englewood Cliffs, New Jersey, 1959.

1187. Dramatic appreciation in itself cannot be taught for it is "only a by-product that comes with knowledge and experience." But taste can be improved, "and improving one's taste is a long step toward appreciation." (p. 3)

1188. The theatre is a synthesis of all the arts, consisting of five elements (i.e., play, actors, technicians, director, and audience) which must be properly evaluated before the production as a whole can be criticized (p. 17).

1189. Acting as an art "begins at that moment when an individual actor consciously sets out to have some specific effect on an audience." (p. 68)

1190. Since theatre is a collaborative art, the finest compliment that may be paid to any technician is that the audience did not notice his work (pp. 123-124).

1191. Real enjoyment comes to the audience member "only after the desire for escape and entertainment have been fulfilled, and also that the real enjoyment involves knowing why our attention has or has not been held."

The primary response of theatre is to give an audience "far more of life than it could have lived in the same period of time." (pp. 10-11, 22, 28)

Young, Stark. *The Theatre*. New York, 1927.

1192. Each element of the theatre (drama, language, acting, design) goes to make a living whole and the complexity stems from the intervention between the artist's idea and the expression of it (pp. 12-13).

1193. "The acting is the medium, the human action and character portrayal is the material." In theatre especially, this division is noticeable and necessary (pp. 16-17, 69-83).

1194. The play is a picture not of man's objective world but of his states of mind and spirit. In fact, "to see anything as an art means that you do not see it as a duplicate in life." (p. 15)

Zerby, Lewis K. "A Reconsideration of the Role of Theory in Aesthetics--A Reply to Morris Weitz," *Journal of Aesthetics and Art Criticism*, XVI, ii (December 1957).

1195. "In aesthetics, definitions are valuable only if they provide a framework within which cognitive progress can be made in the study of art." (p. 25)

This *Workbook* should provide the curriculum writers with a summary guide for playing the curriculum development game for aesthetic education. It includes: (1) checklists of items for attention in designing units of instruction and planning courses and programs, and (2) worksheets to use in developing units of instruction and courses.

To summarize the materials in the *Handbook*, the checklists in the *Workbook* are organized under the following categories:

I. Features of the Aesthetic Education Curriculum Program

II. Foundations for Aesthetic Education

III. Goals for Aesthetic Education

IV. Types of Units of Instruction

V. Recommendations for Ensuring Flexibility

VI. Rules for Designing Units of Instruction

VII. Criteria for Evaluating Units of Instruction

VIII. Types of Criteria for Evaluating Classroom Events

IX. Rules for Planning Courses

X. Criteria for Evaluating Courses and Programs

The worksheets are directed at the tasks: Designing a Unit of Instruction and Planning a Course. These worksheets provide functional forms for recording decisions made in playing the curriculum development game.

CHECKLIST I. Features of the Aesthetic Education Curriculum Program

_____The Program intends to complement rather than replace current instruction in the arts.

_____The Program will juxtapose the several arts in units of instruction to demonstrate that all the arts are potential sources of aesthetic experience.

_____A range of art forms, styles, and periods of artistic development will be represented in units of instruction.

_____A range of approaches to study for aesthetic education will be represented in units of instruction.

_____A range of points of view about aesthetic qualities in objects and events, the creative process, and the aesthetic response will be represented in units of instruction.

CHECKLIST II. Foundations for Aesthetic Education

_____Aesthetic experience is an experience which is valued intrinsically.

_____Aesthetic education should provide opportunities for aesthetic experience, and opportunities to build the skills necessary for significant aesthetic encounters.

_____Aesthetic education within the context of general education must be concerned with the individual, the arts, and the environment.

_____Concepts and facts to be used in generating content for aesthetic education are:

Concepts Which:		Facts Which:
Interpret	ways an individual might respond to aesthetic qualities in the arts and the general environment	Document
Interpret	ways an individual might produce aesthetic qualities in the arts and the general environment	Document
Interpret	ways the arts influence aesthetic qualities in the general environment	Document
Interpret	ways the general environment influences aesthetic qualities in the arts	Document

CHECKLIST III. Goals for Aesthetic Education

The general goal for aesthetic education is to increase the student's capacity for experiencing aesthetic qualities in the arts and the general environment.

Types of goals for aesthetic education:

The student should have significant aesthetic encounters through:

_____Responding to aesthetic qualities in one of the arts (dance, literature, music, visual arts),

_____Producing (composing, performing) aesthetic qualities in one of the arts,

_____Responding to or arranging aesthetic qualities in the general environment, The student should be able to distinguish similarities and dissimilarities among aesthetic qualities through:

_____Responding to aesthetic qualities through a juxtaposition of any two of the arts,

_____Producing aesthetic qualities through a juxtaposition of two of the arts,

_____Responding to or arranging aesthetic qualities through a juxtaposition of at least one of the arts, and objects and events in the general environment.

CHECKLIST IV. Types of Units of Instruction

_____Units which involve response to aesthetic qualities in one of the arts.

_____Units which involve production of aesthetic qualities in one of the arts.

_____Units which involve responding to or arranging aesthetic qualities in the general environment.

_____Units which involve response to similarities and dissimilarities among aesthetic qualities through juxtaposition of at least two of the arts.

_____Units which involve production of aesthetic qualities through juxtaposition of at least two of the arts.

_____Units which involve responding to or arranging aesthetic qualities through a juxtaposition of at least one of the arts and objects and events in the general environment.

CHECKLIST V. Recommendations for Ensuring Flexibility in the Use of Units with Differing School Populations

_____Direct units of instruction toward concise rather than comprehensive goals.

_____Design each unit of instruction to function as a core unit around which satellite units can be developed.

_____Design the core units for typical groups of students.

_____Direct units to groups of grade or ability levels rather than to single grade or ability levels.

CHECKLIST V. (continued)

Grouping of Grades in Relation to Abilities

Clustering of Units	Grades With Typical Ability	Grades Below Typical Ability	Grades Above Typical Ability
GROUP 1	K 1 2	1 2 3	K 1
GROUP 2	2 3 4	3 4 5	1 2 3
GROUP 3	4 5 6	5 6 7	3 4 5
GROUP 4	6 7 8	7 8 9	5 6 7
GROUP 5	8 9 10	9 10 11	7 8 9
GROUP 6	10 11 12	11 12	9 10 11

CHECKLIST VI. Rules for Designing Units of Instruction

_____Each unit must identify the type of goal for which it is designed and a specific goal consistent with the type must be generated.

_____Each unit must specify the student population for which it is designed.

_____Each unit must be completely self-contained and self-explanatory.

_____Each unit must be pedagogically sound.

_____Each unit must be conceptually sound.

_____Each unit must provide the necessary content in the form of aesthetic phenomena, concepts, and facts.

_____Each unit must provide the necessary instructional materials.

_____Each unit must specify student and teacher activities in the form of activity descriptions.

CHECKLIST VII. Criteria for Evaluating Units of Instruction

_____Is the unit designed to achieve a specified goal pertaining to one of the types of goals?

_____Is the unit appropriate for the range of knowledge and skills found in the student population for which it is designed?

_____Is the unit self-contained and self-explanatory?

_____Is the unit pedagogically sound?

_____Is the unit conceptually sound?

_____Does the unit identify or represent an aesthetic phenomenon and provide relevant concepts and facts?

_____Does the unit provide all the necessary special instructional materials?

_____Does the unit specify the required student and teacher activities in sufficient detail?

CHECKLIST VIII. Types of Criteria for Use in Evaluation

1. CRITERIA PERTAINING TO ABILITY (Did the unit of instruction start where the student was?):

    a) Did the sequence within the unit move from less to more difficult concepts and activities?

    b) Did the unit allow for different levels of development, e.g., intellectual, perceptual, kinesthetic, motor, etc.?

    c) Did the unit allow for different aptitudes of the students, e.g., aural, visual, cognitive, etc.?

    d) Were diagnostic procedures employed to identify the needs of atypical students? Were they valid?

    e) Were remedial content and activities provided for atypical students? Were they appropriate?

2. CRITERIA PERTAINING TO STUDENT INVOLVEMENT (Did the unit of instruction consider the student's feelings?):

    a) Were activities included relevant to the experience of the age group for which the unit of instruction is intended?

    b) Were the general psychological needs of the students (such as interests) reflected in the activities?

3. CRITERIA PERTAINING TO TEACHING THE UNIT (Was it possible to implement the unit of instruction?):

   a) Did the activities and concepts in the unit contribute toward the general goal of aesthetic education?

   b) Were the goals in the unit compatible with the policies and general objectives of the school?

   c) Was the teacher competent to carry out the unit?

   d) Was the teacher provided with the necessary instructional materials to carry out the unit?

   e) Were the necessary physical facilities available to allow the activities in the unit and the use of the instructional materials which were provided?

4. CRITERIA PERTAINING TO ACHIEVEMENT OF GOALS (What did the student achieve from the unit of instruction?):

   a) To what degree did the student extend his understanding of concept "x"?

   b) To what degree did the student master skill "y"?

   c) To what degree did the student learn to apply concept "x" and skill "y" to an aesthetic phenomenon?

   d) To what degree did the student extend his abilities to experience aesthetic qualities in objects and events in the arts and the general environment?

   e) Did activities included cause the student to reflect upon his values and beliefs about aesthetic phenomena?

   f) Did activities included successfully reveal and shape the student's attitude about the arts and other aesthetic objects and events in the environment?

CHECKLIST IX. Rules for Planning Courses

_____Each type of goal must be represented by at least one unit in any cluster of units for a course.

_____Units in a cluster should attend to diverse art forms, styles, and periods of artistic development.

_____Different units in a cluster should represent various points of view about aesthetic qualities in objects and events.

CHECKLIST X. Criteria for Evaluating Courses and Programs

_____Does the course include at least one unit on response to aesthetic qualities in one of the arts?

_____Does the course include at least one unit on production of aesthetic qualities in one of the arts?

_____Does the course include at least one unit on response to and/or production of aesthetic qualities in the general environment?

_____Does the course include at least one unit on response to similarities and dissimilarities among aesthetic qualities through juxtaposition of at least two of the arts?

_____Does the course include at least one unit on production of aesthetic qualities through juxtaposition of at least two of the arts?

_____Does the course include at least one unit on response and/or production of aesthetic qualities through juxtaposition of at least one of the arts and the general environment?

_____Does the course include units which represent a range of art forms, styles, and periods of artistic development?

_____Does the course include units which represent a range of points of view about aesthetic qualities in objects and events?

WORKSHEET - Designing a Unit of Instruction

THERE IS NO NECESSARY SEQUENCE OF ATTENTION TO THE ITEMS, BUT ALL ITEMS MUST RECEIVE ATTENTION.

Type of unit goal:

Specific goal for the unit:

Selected student population:

A general description of the unit:

LESSON #1

Purpose of Lesson:

Content of Lesson:

Aesthetic phenomena:

Concepts and/or facts:

Instructional materials:

Activities:

SATELLITE UNIT #1

Specific goal for the satellite:

Purposes of satellite:

A general description of satellite:

Content of satellite:

Objects or phenomena:

Concepts and/or facts:

Instructional materials for satellite:

Activities for satellite:

WORKSHEET: Planning a Course

Selected student population:

Describe the units available for the course with the following information included for each:

Type of unit

Specific goal

Anticipated time duration